New Musical Express

EVERY FRIDAY 7D

No. 1148 Week ending January 11, 1969

WORLD'S **LARGEST** CIRCULATION OF **ANY** MUSIC PAPER

MARMALADE

• JONES: DAVY with TOM

HERMAN

DONOVAN

SCAFFOLD

TOP POP NEWS

• Gene Pitney tour dates

Points survey review for 1968

WIN A MOTOWN MINI — See page three

ANOTHER SMASH!

PAPA'S GOT A BRAND NEW BAG

OTIS REDDING

on ATLANTIC 584 234

K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

DUSTY STILL SMILING

DUSTY SPRINGFIELD has a tendency to bite your head off at the drop of an undesired question—true or false? I had heard it was true, but after two meetings with the NME-voted World's Top Singer, both under far from ideal conditions, I say it is false.

reports NICK LOGAN

Some degree of ill-humour could have been expected when I spoke with Miss Springfield on Friday. It was her first Press interview for a month. As you may recall, the poor girl has been taking rather a battering from fate of late, with an injured nose gathered on Christmas Day to add to the black eye she acquired while falling from a hostile Tennessee tree a while back.

Add to that the facts that her superb "Son-Of-A-Preacher Man" was then not doing all that was expected of it; her house in Kensington was still not ready to receive its eager owner; and her accident had put paid to a well-deserved holiday in the Bahamas — and she would have had good reason to feel that life wasn't giving her her fair share of breaks.

But, through all the unpleasantness fate has conspired to muster, Dusty is still able to manage a smile.

She is more bewildered than angry that "Preacher Man," which many consider her best recording to date, seems to have become bogged down in the middle regions of the NME Chart — though it gives me pleasure to report that since I spoke to her the single has stepped up five places in the NME Chart into the No 12 position.

"This really chokes me," she said then, "because I know sales are high, a lot more than other tunes which have got higher. Perhaps it is the Christmas boom. It went in quickly but seems to be making no progress.

"Usually I just make a record and hope. In fact, I am usually very sceptical about the chances but everyone was so bowled over by the sound of 'Preacher Man.' They kept telling me how good they thought it was and I think they convinced me."

Does Dusty think it is her best to date? "I am pleased with some aspects and in some respects it is. I'm not sure though . . . I like the overall sound. But it is very difficult to say it's my best because it sounds different every time I hear it."

"Preacher Man" was one of the earliest sides Dusty cut during her week of recording with Atlantic in Memphis and she believes she was still inhibited when she made it. So what the last, least-inhibited tracks are like really stretches the imagination!

"The sessions were all taken very easily," she recalled. "They used to take six hours to get a rhythm track right. Jerry Wexler, Tom Dowd and Arif Mardin record as a team and they work so well together. Jerry oversees everything and has an incredibly accurate ear for all that is happening and Tom Dowd is just a genius with the control knobs.

"I was very inhibited at first, but the thing is that they spend such a long time on the rhythm tracks that you get time to unwind.

"I went to some sessions and didn't have to sing a note! I just sat around drinking tea and talking and getting to know people. It gives you time to get into a session.

"At some places you go in, take off your coat and they expect you to open out just like that."

Would she describe Jerry Wexler as a demanding producer? "He is not a temperamental producer in any way," she replied. "He doesn't appear to be demanding. But as everything he produces is of a pretty high standard he knows that he has that standard to keep up and in that way I suppose he is demanding.

Thoughtful

"But he is very patient and thoughtful; he doesn't mess around. He has been steeped in his own traditions of music for so long."

Recording with the Atlantic outfit was one of Dusty's life-long ambitions. What new horizons does that leave for her to conquer?

"There's a lot more ground to be covered in the States and everywhere. I have felt trapped in the States by my old label, but that is no reflection on my label here.

"I was choked by the old label there and I feel a lot safer now. Even if the records don't sell millions—and "Preacher Man" is Top 20 in the States—if they just go on selling like that it will be fantastic.

"But Atlantic are not going to keep me within the confines of a soul singer. They want me to sing in different languages. They are not fools; they know their market. They are not going to push me into anything."

Dusty admits that she appears to be accident prone at the moment. "There was that business in Memphis which nobody seems to believe," she said.

"We had just finished what was a pretty arduous session and I did something I have never done since I was a child. I climbed this tree and just went up and up and the branches were slippery from a shower. I fell and ended up with black eyes and a cut head."

A case of losing too many of her inhibitions, I suggested.

Her latest misadventure happened when she spent Christmas Day at her mother's home. They had just finshed their big meal and Dusty was out in the paved garden fetching more wine. Two of the guests, singer John Rowles and Echoes' bass player Dougie Reece were "larking about"; they came rushing out and inadvertently knocked Dusty down a 3ft. 6in. drop onto concrete.

"I wouldn't have minded but I wasn't doing anything," she protested.

New house

Required to stay in Britain for doctor's treatment, Dusty has decided to devote the month to tidying up various jobs she would have had to rush through had she taken her Bahamas holiday. One is to move into the house she has bought in Kensington.

"It was ironic that I have waited so long for this so-and-so house and now I will only have a couple of weeks in it before I have to go away for three months!" she mused.

As one who has long been recognised as a staunch propagandist for soul, does Dusty hold the popular view that the best of the soul output has gone and what is being produced now is mainly manufactured and samey?

"No I don't think so," she replied. "It went through a battering during psychedelia, but now it is really strong. It is of interest to see Motown musicians, people like Arthur Conley, doing 'Ob-La-Di' and Wilson Pickett doing 'Hey Jude.'

"And some of the musicians are admiring the Cream. It's great to see this kind of integration of

Continued on page 10

MANY THANKS TO EVERYONE (INCLUDING SASSENACHS)

FOR HELPING TO MAKE

OB LA DI-OB LA DA

No 1

A HAPPY NEW YEAR TO YOU ALL

PAT JUNIOR DEAN GRAHAM ALAN

MARMALADE

SOLE REPRESENTATION: **STARLITE ARTISTES**
6 SOUTHAMPTON PLACE
LONDON, W.C.1
01-405 0943 (10 lines)

MARRIAGE IS MELLOWING HERMAN

More promotion for discs reports Richard Green

"IF I'd have carried on as I was going, I'd have ended up a peasant, always drunk," said Herman with more seriousness than the statement suggests. "Everything that happened before December 31, 1968, is past, we don't think about it anymore."

Those who know Herman at all well, are familiar with his sense of fun, his take-it-as-it-comes attitude, his laziness and his free and easy ways. But, a change is taking place.

Which does not mean that he is to live the life of a recluse—though with a wife like Mireille nobody could blame him—and give up his gadding about town. It's just that he intends to take things much more seriously than in the past.

"There's three things that I'm aiming for," he told me as we sat in his Belgravia flat in the afternoon sipping drinks and trying to ignore Radio One. "I want to do more promotion on my records, get into the cabaret thing properly and make a start in films that aren't musicals."

He then went through the items one by one, beginning with records.

"We've never taken much trouble with records," he admitted. "We've left it all to Mickie. He's got the plays but we've never done a lot of promotion. When the last one came out, we were in America and couldn't plug it.

"We've always made a record and let it happen. All our records except two have been consistently good sellers, so we've never worried, but now we want to follow them through and put a couple of weeks aside for each one to work on it when it's released."

This week, Herman's Hermits are in cabaret in Yorkshire, their second week recently. This is a try-out period with a view to breaking into the American market.

"It's an easy thing to do, cabaret," Herman pointed out. "You don't have to stand there for forty minutes and shout your 'ead off like in a theatre. They like it when I walk round and ask how the football team's doing, they think I'm one of the boys.

"They sit there with their pints and sort of say 'entertain me,' but it's not hard. You can get them joining in on songs when it comes to the 'heh, heh, heh' bit. What we want to do is cabaret in America, it's so big there, you can earn a fortune.

"We couldn't have just gone and done it before because they wouldn't have wanted to see Herman's Hermits do a string of their hits. We're learning new routines now so that if we do do cabaret in America, we'll have something to show them that they'll want to see."

With two films behind him, both of which are unmentionable in his presence at pain of a volley of abuse, Herman is quite concerned about a straight role without the Hermits.

"I'm waiting for the parts to come along," he explained. "I've seen some scripts, but none that I've been interested in. I don't want a lead part, just a part where I can do some acting. I don't mind what kind of film it is, a war film or something would do, but I don't want those parts that Alan Bates and people are getting, all romantic leads. And I don't want them to use my name so that they can have me singing the theme song, I'd rather be billed under me real name."

The lovely Mireille borrowed the car keys to do some shopping and Herman went to see her off. He returned and recalled the days of old when nothing mattered.

"We used to do a tour, then do our money until the next one," he commented. "We used to think 'Oh, well, we'll earn another load of money in three months, so what the hell?' All those East End pubs you and me and Norrie Drummond used to go round and everything.

"We were earning as much as we could in America, we couldn't have got any more, so it didn't matter to us. I couldn't go on like that for ever, so now I'm spending more time planning things and thinking about the future. You get fed up going round the clubs all the time, don't you?"

He's also determined not to get involved in any more long, gruelling American tours.

"Fifty days at a time was too much," Herman stated. "After twenty-four days, you'd start to get browned off, up till then it'd been fun. But then you'd start saying 'only another twenty-five days to go.' You'd start playing automatically and be fed up. It must have showed to the audience."

We talked about the charts and both agreed that nothing much seems to be happening. Summarily dismissing most of the so-called "big new things," we tried to think of a reason for the decline in the general public's attitude towards pop.

"The Monkees spoiled it for everyone," Herman offered. "They showed that anyone could do it. Even little old ladies sitting watching tele knew what was going on.

All the same?

"Nowadays, everyone thinks of all pop groups as a lot of dirty yobs. I can't even get things like my furniture and Mireille's furs insured. Once they find out that I'm a pop singer, they don't want to know. I have to pay two hundred pounds a year to insure Mireille's engagement ring and the company said that she'd have to put it in a bank whenever she wasn't wearing it. They seem to think everyone in pop goes round losing things all the time.

"The few groups that smash up dressing rooms and turn up late ruin the whole scene. This is why people like Tom Jones and Engelbert and Malcolm Roberts have got everything going for them. People see them all smart and clean and say 'Now that's the kind of person I like,' and they're right.

"Something big's gotta happen soon. It was like this just after the rock and roll period had ended, nothing was happening, then along came the Beatles.

"A lot of these groups that have hits today won't last. It needs something really big to come along and start everything off again.

"In America, if you get in the charts, you're nothing because you're not 'hip, man' and cool, baby' anymore. If you got say the Crazy World Of Arthur Brown and Ali the Midget Turk on in the same town, people'd go and see Ali the Midget Turk because he's not in the chart. That's the state it's got in!"

from you to us

Edited by TONY BROMLEY

CATHRYN MURRAY (London, W9): As soon as the Bee Gees release an LP, Allen Evans starts saying they sound like the Beatles and copy them. For example, when he reviewed "Rare, Precious And Beautiful" (Dec 21), he found "To Be Or Not To Be" like the Beatles' "Back In The USSR," but he doesn't think about when it was written!

The Bee Gees song was written in 1964 and the Beatles song was written only this year! So it's not the Bee Gees who are copying the Beatles, but maybe the other way round.

VALERIE BURR (Chelmsford, Essex): Have you noticed how many bandleaders have the name Johnny or John? For example: Johnny Spence, Johnny Harris, Johnny Howard, Johnny Gregory, Johnny Arthey, Johnny Patrick, John Dankworth, John Barry, Johnny Gray and Johnny Keating.

ROSALYN STERN (Edgware): Never heard anything like Anita Harris singing "Ave Maria" on Christmas Eve. Fantastic performance! Makes her contemporaries look like puppets! Let's hear more about her next year.

A. WILSON (Grimsby): Each week your columns contain praise, complaints and opinions of the many fields of pop music. Well, I feel it's time someone praised "New Musical Express" and the great job it does. I have been reading this paper for over two years and it never fails to reach an excellent standard.

I know I speak for all regular readers when I say that I hope "New Musical Express" will be in existence for many years to come, regardless of the changing world of pop music!

(Editor: Blushing, we say thank you and assure you all we will strive to continue to be of service to pop music fans for a long time to come.)

ANNE SMITH (Bradford, Yorkshire): Keith Strong (FYTU Dec 20) can't have gone to see the Beach Boys in a good mood. To even suggest their sound is manufactured is crazy. Surely for a group to pay two hundred and fifty thousand dollars for better equipment just proves how much they care for us! I went to Manchester to see the Beach Boys and was thrilled to see just how great they sound on stage.

PAMELA NUNN (Crowthorne, Berks) "The Birds, The Bees and The Monkees" deserves more attention than it is receiving. Owing to fading faith caused perhaps by the thick and unreasonable silence being spread from musical quarters with regard to the Monkees, I have only recently acquired this fifth album.

I hope others will allow their reviving loyalty to be rewarded by this great LP. Critics of the group who say they have found their music too facile, cannot hold the same opinion about this intriguing, amusing and beautiful evidence of the Monkees' talent.

WHO'S WHERE

ONE NIGHTERS

Week beginning January 10

JR WALKER AND THE ALL STARS: Warwick and Birmingham Universities (10), Dunstable California (11), Wakefield Locarno and Retford New Broken Wheel, Tunstall Golden Torch (13), High Wycombe Town Hall and London Revolution (14), Bristol Locarno (16), Warrington Parr Hall and Wigan Court (17).

TYRANNOSAURUS REX, JOHN PEEL: London Queen Elizabeth Hall (13).

BARRY RYAN: Tottenham Royal (17).

GORGIE FAME: Royal Albert Hall (17).

SHOW/CABARET

All from January 12 for one week

SANDIE SHAW: Middlesbrough Variety Showboat.

SYMBOLS: Middlesbrough Bowl and Sunderland Annabelle's.

BANDWAGON: Stockton Fiesta and Middlesbrough Showboat.

CASUALS: Sheffield Cavendish and Monk Bretton Social Club.

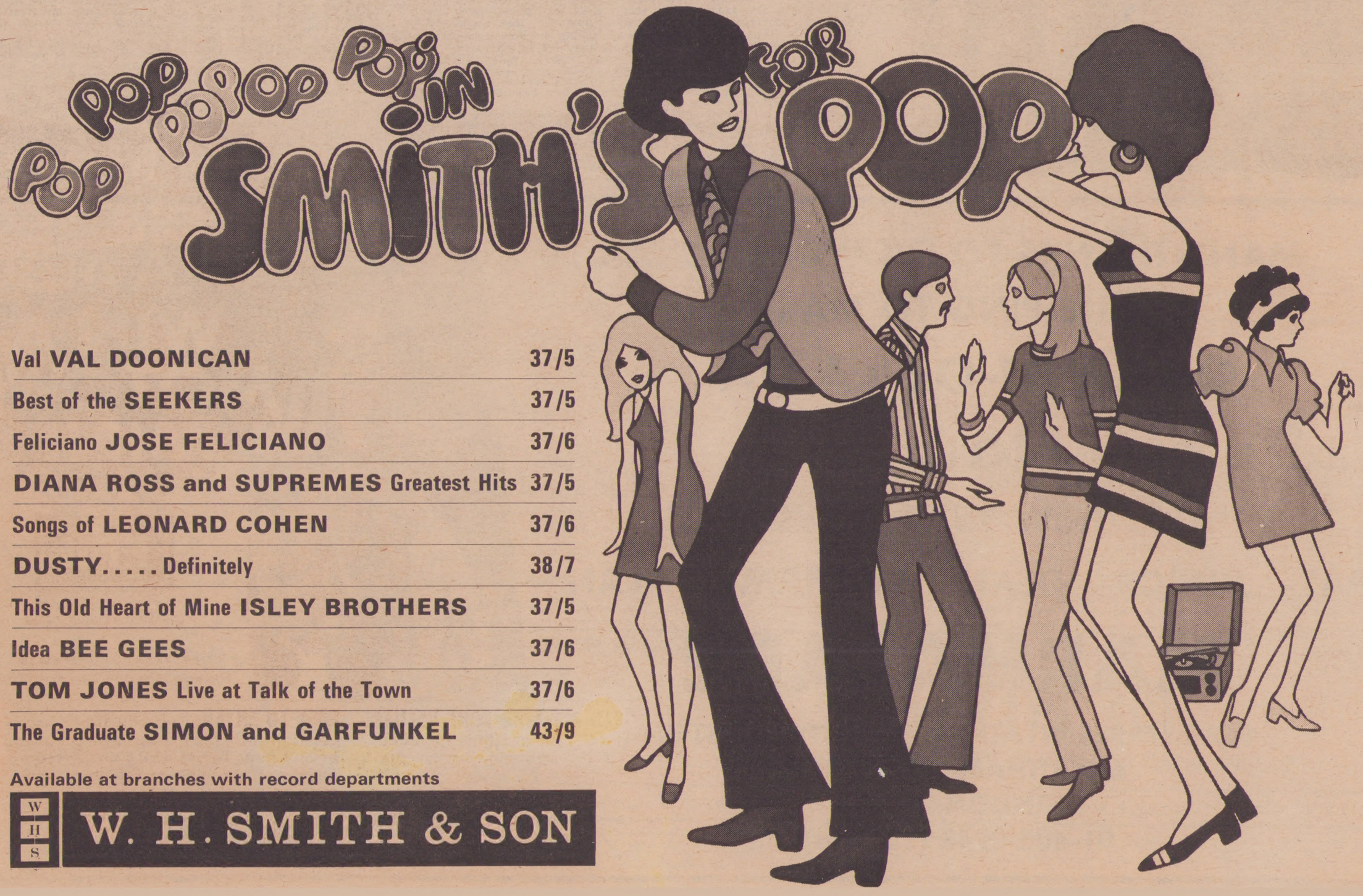
MARTY WILDE, WINIFRED ATWELL: Batley Variety Club (for two weeks).

TARBUCK IS BOSS

THE pantomime at the London Palladium this year is thoroughly enjoyable fare. Comedian Jimmy Tarbuck, with his cockwit and cheeky cracks, takes the whole thing by the scruff of the neck and controls it with his amusing dominance. And his interlude with children from the audience was masterly.

Arthur Askey, too, is a power of goodwill, with a lot more good humour from Audrey Jeans, as a scatty queen, the king of clowns Charlie Cairoli, always a children's favourite, as were the Veterans, a team of knockabouts; Freddie Desmond and Jack Marks as the cute cow; and the many-parts stalwarts Billy Tasker and Herbert Hare.

On the more serious side, Ivor Emmanuel and Jean Bayless charmed with fine singing, while the large chorus sang and danced well, putting over Pamela Davis' choreography expertly. **A.G.**



Val **VAL DOONICAN**	37/5
Best of the **SEEKERS**	37/5
Feliciano **JOSE FELICIANO**	37/6
DIANA ROSS and SUPREMES Greatest Hits	37/5
Songs of **LEONARD COHEN**	37/6
DUSTY..... Definitely	38/7
This Old Heart of Mine **ISLEY BROTHERS**	37/5
Idea **BEE GEES**	37/6
TOM JONES Live at Talk of the Town	37/6
The Graduate **SIMON and GARFUNKEL**	43/9

Available at branches with record departments

W. H. SMITH & SON

MARMALADE No. 1, SO IT'S KILTS ON 'TOP OF THE POPS'!

MARMALADE is the professional man's group; the group with money in the bank because they believe that a good image with the people who matter on the business side of pop is of equal importance to a good image with the fans—the group that threatened to appear on " Top Of The Pops " in kilts if " Ob-La-Di, Ob-La-Da " reached No 1. It has — so get your kilts out, lads!

By NICK LOGAN

Marmalade is the Group For All Seasons. "I think we can cater for all audiences and that is important if a group wants to make money," says lead guitarist Junior Campbell.

"We can go into ballrooms and play popular songs for the kids and then go into a club and play for that type of audience. It is very important to be able to adapt yourself because if you can't you can only go round the same circuit and you can only go round that circuit a few times, otherwise people get fed up no matter how good you are."

We were talking in a crowded BBC canteen at Lime Grove just before rehearsal for the group's "Top Of The Pops" spot and Junior broke off for a few minutes to discuss the programme with deejay of the day Stuart Henry and producer Colin Charman.

Beverage

Stuart, it seemed, had gone on record as preferring the Bedrocks' version of "Ob-La-Di" and Junior was to playfully "put one on 'im," as they say, as a finale to the transmission. It was more than a friendly punch that was in store for the unsuspecting Stuart, as I was to find out later in the Marmalade dressing room when I narrowly dodged a dose of the same treatment.

Junior and I returned to our subject, which was the importance of an image to a group. "It is very important but I don't know what the Marmalade image is as it all comes down to the old thing about the onlooker knowing better than the person involved.

"We haven't tried to build an image. We have seen too many groups make idiots of themselves trying to do so. I think Presley's image was built and even the Beatles' but this was done largely through their own individuality. On the whole it is very difficult to build an image.

"The only important thing about an image is never to be a faceless group — like just one member and so many faces. A hell of a lot of groups you could change round and nobody would notice."

Drummer Alan Whitehead, the only Englishman among the four Glaswegians, arrived to join the conversation.

"I don't know what image we have got," said Alan. "People in the business say we are respected in the business and all artists and musicians like to be respected by others in the same business. Some people think we have made a mistake by playing to younger audiences."

Junior broke in: ". . . As long as they are the right people in the business. We don't want to be one of these groups respected by the hippies and people like that — as long as promoters and TV producers respect us."

Punctual

Back with Alan: "We cannot afford to be temperamental for instance. You have got to care about what you do. There is no question of us turning up late, or one of us not turning up.

"We are professionals in the respect that we run it as a business — as it should be done. We work to a strict timetable which includes all our dates and promotion work etc.

"I think we have the image of being a good, hard-working, professional group which is the image promoters look for. We can all run about in expensive cars and live well — we have no great overdrafts in the bank or anything like that — because we can and do work two times a night at least five or six nights a week.

"Anything to promote ourselves we will do. I don't think anyone in this business can say that anything is below them. There are too many groups at it.

"If you consider doing this 'big time' bit it is all right when you are up but it is no good when you are down. If we were to be big time with you and not turn up with interviews you would be justified in really slamming us when we were down. People wouldn't want to know.

"We always work for an audience. We are not a group that has been formed around a hit record which happens a lot. We have been on the road two or three years or more, like all the big groups. All the big ones, Beatles, Dave Dee etc, had done the roadwork before their hits."

"The biggest amount of money to be made is on the road in ballroom appearances," observed Junior financially.

"I think that with a group like us that has been on the road working for a hit record you have got to do what people want. The people who are coming to see you are the kids because they want to see your face and hear your record."

No. 1 in the chart — that's the MARMALADE this week. Here they are pictured in the corridor outside the "Top Of The Pops" studio at BBC-TV's Lime Grove by Harry Goodwin. Top row (l to r) lead vocalist DEAN FORD, drummer ALAN WHITEHEAD, PAT FAIRLEY (kneeling) GRAHAM KNIGHT and JUNIOR CAMPBELL.

Hit best

Junior confessed that after "Loving Things" they went on the road attempting different material but the applause was always greatest for their hit and things like it. The accepted the consensus of public opinion and adapted their act to fit.

"You have got to cater for the kids," he continued. "You have got to get them to scream and rush the barriers for the full 40 minutes. That's what gets you asked back."

Marmalade is very much a group in that although Dean Ford, he of the sparkling eyes (has anyone else noticed how his eyes seem to sparkle on TV?), is the main vocalist all the others receive and deserve equal attention. This is not accidental but something they have strived for.

Says Junior: "On stage everybody has their part to play. Each time we do a TV show each member is featured as much as the lead singer."

"Dean depends on the group," observed Alan. "We are like the Beach Boys in that no one person can be picked out as the leader."

And back with Junior for the final comment on the subject: "A lot of group lead singers get all the attention and get big headed but Dean hasn't and won't because he realises he needs us as much as we need him."

We ended on their joint observation that the pop market outside Britain is enormous and they agreed that having made inroads in the Continental countries their main aim now is America, which will be receiving them soon in full Highland dress.

Baffled

On the way back to the dressing room, Alan confessed that he was still baffled by the lack of success for "Wait For Me Mary Anne," their follow up to "Lovin Things."

"It had everything. It was written by Howard and Blaikley who have written dozens of hits. It had every TV and radio plug we could get; it was played by most of the Radio 1 deejays," said Alan.

"Now 'Ob-La-Di,' because it was recorded in a rush, didn't have hardly any plugs and most of the Radio 1 deejays were playing the Bedrocks' version. Yet it has taken off like this so quickly — all in the space of a month!"

In the dressing room, Junior was displaying some uncomplimentary publicity shots of himself and reflecting that though they were "stars" they still came under nature's laws, and publicist Brian Longley was preparing Stuart Henry's surprise — a custard pie made of children's play foam.

Brian gave Junior a demonstration by launching the "pie" straight into the face of an unfortunate fellow journalist, who was not amused.

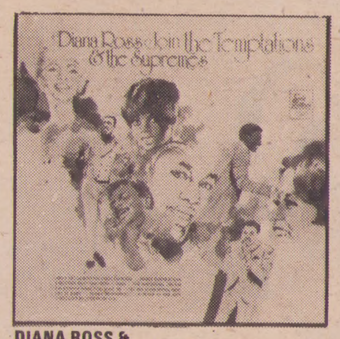
I was luckier and managed to deflect the missile onto my hand.

It's not good enough. I demand more respect!

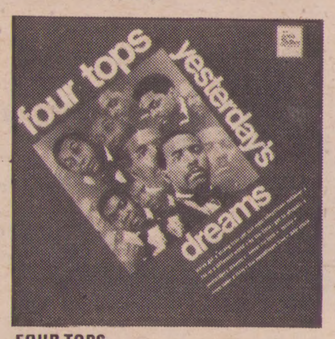
EMI'S NEW YEAR REVOLUTION!!

British Motown Chartbusters COMPETITION

buy a New release TAMLA ALBUM WIN A MOTOWN MINI



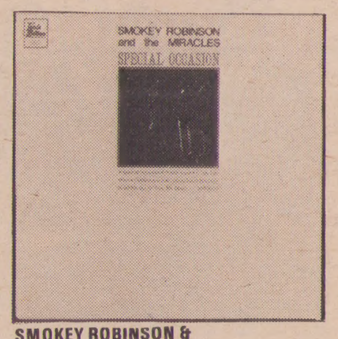
DIANA ROSS & THE SUPREMES JOIN THE TEMPTATIONS
Tamla Motown TML11096 (M) STML11096 (S)



FOUR TOPS
Yesterday's Dreams
Tamla Motown TML11087 (M) STML11087 (S)

DIANA ROSS & THE SUPREMES
Love Child
Tamla Motown TML11095 (M) STML11095 (S)

MARVIN GAYE
In The Groove
Tamla Motown TML11091 (M) STML11091 (S)



SMOKEY ROBINSON & THE MIRACLES
Special Occasion
Tamla Motown TML11089 (M) STML11089 (S)

THE MARVELETTES
Sophisticated Soul
Tamla Motown TML11090 (M) STML11090 (S)

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

E.M.I. Records (The Gramophone Co. Ltd.)
E.M.I. House, 20 Manchester Square, London W1A 1ES

FIRST PRIZE A B.M.C. MINI DELUXE with radio and tape machine installed, and a special engraved plaque presented by Motown Records, Detroit, U.S.A.

PLUS 20 consolation prizes of 5 Tamla Motown Albums of your choice.

EASY TO ENTER. You will find a competition entry form inserted in the cover of any new Tamla Motown LP record released in January or February 1969.

SEE YOUR DEALER NOW for all details . . . and remember the competition closes 28th February 1969.

TOP SINGLES REVIEWED BY DEREK JOHNSON

BANDWAGON SHOULD LAST

BANDWAGON (l to r) TERRY LEWIS, JOHNNY JOHNSON, ARTHUR FULLILOVE and BILL BRADLEY. Their record is reviewed right.

JOHNNY JOHNSON & THE BANDWAGON: ★ You (Direction)

IT'S always difficult to assess the lasting potential of a group like the Bandwagon—because so many fine American r-and-b groups are continually making their mark in the NME Chart, only to slip back into obscurity. But somehow, I've got a feeling that we're going to hear a lot more of the Bandwagon.

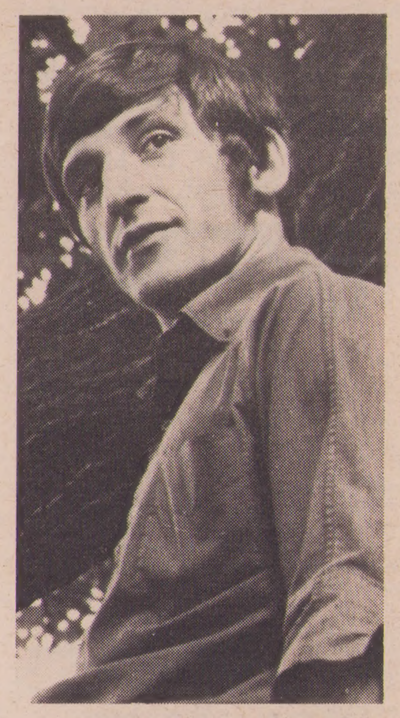
Not only because they're spending a great deal of time in Britain — but also for the simple reason that this is an excellent disc. It's vigorous, compelling, energetic and urgent. There's a sizzling rock-steady beat, emphasised by double-time tambourine—and Johnny Johnson delivers the lyric in fervent, insistent tones.

And the other three chant along spiritedly, aided and abetted by a brilliant scoring for the brass section.

CYRIL DAVIES: Country Line Special (Pye).

Take heart, Lonnie Donegan fans, skiffle is not dead! And here's the late Cyril Davies, one of the originators of the movement, to prove it. A harmonica solo taken at an unbelievable pace, with a pounding beat.

This is country-blues gone crazy. Superb playing! Bit like Lonnie's "Rock Island Line" without the words!



LEAPY LEE whose latest single is reviewed right.

Leapy to pass the big test

LEAPY LEE: ★ Here Comes The Rain (MCA)

THE big test for Leapy Lee. Can he follow up the two-million sales impact of "Little Arrows"? Well, he's decided to stick his neck right out and change his style completely.

This isn't a bouncy light-hearted jingle—it's a lilting waltz sing-along, of the type we might expect from Engelbert. And when I tell you that it was co-written by Barry Mason, you'll realise that the comparison is even more valid!

Must say he handles this ballad material very well, and as it's such an instantly commercial sound, I must predict another hit.

CARTOONE: †A Penny For The Sun (Atlantic).

EVERYBODY tells me that this is the group to watch in 1969. Certainly America's Atlantic label has wasted no time in signing Cartoone, and my first impression is that this was a shrewd move.

Judged by this track, the group reminds me vaguely of the Bee Gees — but maybe that illusion is created by the material.

It's a gently jogging ballad with a delightfully descriptive lyric, featuring the husky-voiced soloist with harmonic support from the others.

Very good song, plus an intriguing scoring. Could do it!

Pungent beat—and Tamla duo have hit

MARVIN GAYE & TAMMI TERRELL: ★ You Ain't Livin' Till You're Lovin' (Tamla Motown)

IF anything, I prefer this to "You're All I Need". Opens with Tammi Terrell singing the verse, then Marvin Gaye joins her in the chorus. It's a soulful rhythmic ballad, powerfully projected by the singers, backed by an irresistible walloping beat that's as pungent as anything I've heard come out of Detroit for many a month!

Yet, despite the fullness of the scoring, it doesn't swamp the duo as it often has done in the past—and full marks to the producer for adopting this "forward" sound technique.

An infectious finger-clicking beat, some superb duetting, and not at all a bad song!

You really can't tell what's going to happen to Tamla releases these days, but this must surely stand a whale of a chance of Chart status.

*****And for those who missed it the first time around, Tamla is re-releasing "Dancing In The Street" by Martha Reeves and the Vandellas. Don't reckon it will be a hit over again, but it's a tremendous up-beat piledriver and, for my money, one of the best and most characteristic Motown discs ever issued.**

ANOTHER ISLEY'S OLDIE

ISLEY BROTHERS: †I Guess I'll Always Love You (Tamla Motown).

PERHAPS the most unexpected Chart event of recent months has been the Isley Brothers' success with their three-year-old hit. And now comes their follow-up, which I was expecting to be a brand new waxing. But no, it's another track of 1966 vintage—and in consequence, it showcases the Tamla sound in its most basic form.

The Isleys' treatment is gay, exhilarating and vehement. It's a disc that tingles and sparkles with a dynamic vibrancy. But melodically speaking, it isn't nearly as catchy as "This Old Heart." Furthermore, it strikes me as having been released a bit too hot on the heels of their current hit.

BLUESY NINA SINGS BEE GEES

NINA SIMONE: ★ To Love Somebody (RCA); I Put A Spell On You (Philips).

NINA SIMONE is essentially a jazz singer, and would not normally qualify for the Chart. But then along came "Ain't Got No"—basically commercial material which, nevertheless, adapted perfectly to Nina's inherent jazz style. And the result was a smash hit!

Now she's worked the oracle over again! This is one of the most haunting numbers ever written by the Gibb brothers — originally a tender ballad, it's now transformed into a beaty bluesy opus.

Nina drawls the lyric in those harsh, yet strangely effective, tones — and the thundering big-build backing is as commercial as they come.

The Philips disc is a re-issue, and it spotlights Nina in strict blues vein. It was formerly a hit for Alan Price, while the flip "Don't Let Me Be Misunderstood" gave Eric Burdon a Chart entry. Two great sides, but more for the connoisseur.

Bossa nova for Aretha

ARETHA FRANKLIN: †Don't Let Me Lose This Dream (Atlantic)

ON the face of it, Aretha Franklin might be considered to be taking a risk by waxing one of her own compositions. But she's played it safe, by sticking to the bossa nova rhythm that enhanced her recent Bacharach-David hit.

Aretha is in her usual devastating form, emoting soulfully and rhythmically, with chanting support from the girl group—and as the routine progresses, the beat hardens and Aretha's vocalising becomes even more intense.

Unfortunately, there's not much of a tune to it and this could prove a let-down in the final analysis.

SAM & DAVE: Soul Sister Brown Sugar (Atlantic).

When it comes to rhythmic inspired soul duetting, Sam and Dave have few equals—if any! But much of their work is so deeply embedded in soul roots that it doesn't have mass appeal.

And despite the inclusion of such phrases as "keep on socking it to me" in the lyric, I'm inclined to think that this will find only a limited audience.

1984: This Little Boy (Elektra).

We've come to expect something out of the ordinary from the Elektra label, and this is no exception. As you might have guessed, 1984 is the name of a group. Opens quietly, with the story-in-song being delicately related by the soloist. Then in the chorus, it breaks into a martial omm-pah beat, complete with biting brass, fuzz guitar and organ.

BUSTER BROWN: Sugar Babe (Blue Horizon).

And here's another 12-bar blues with an atmosphere of genuine earthiness. Buster Brown has a fruity rasping voice that's well suited to the rawness of the material.

EDDIE FLOYD: †Bring It On Home To Me (Stax).

Hey, if you haven't already caught this track on Radio 1, nip down to your local record shop and ask to hear it right away. And I reckon you'll be sold on it first time you hear it.

Already a big hit in the States, it could well do the same here. This is a well-known r-and-b classic by the late Sam Cooke, here given a completely new treatment by Eddie Floyd.

It's forceful blues-soul styling, backed by heavy throbbing drums, enthusiastic girl-group chanting, swinging organ—and, at one point, a hint of Latin-American magic. This one's a real blues-chaser.

★ TIPPED FOR CHARTS
† CHART POSSIBLE

CBS RECORDS

New from CBS

New Singles

3936 The Beatstalkers
Little Boy

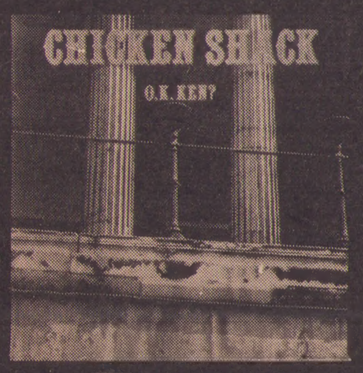
3943 Nina Shaw
Stop The Music

3935 Johnny Barry
Lion In Winter (Parts 1 & 2)

DIRECTION 58-3938 Sly And The Family Stone
Everyday People

DIRECTION 58-3965 The Chambers Brothers
I Can't Turn You Loose

New Albums



(S)7-63209 Chicken Shack O.K. Ken?
DIRECTION (S)8-63461 Sly And The Family Stone M'Lady
(S)70044 Barbra Streisand Funny Girl
Original Soundtrack Recording

CBS Records 28/30 Theobalds Road London WC1

Consortium

All The Love In The World
7N 17635

Go for these! Philips Group Hot New Singles

Kenny Ball is now an exclusive Fontana artist.
His first big number with us comes from Nirvana.
Kenny Ball & His Jazzmen
"1999"
TF992

A great rock-steady smash from
Pat Rhoden & Brother Lloyd's All Stars
"Let the Red Wine Flow"
MF1072

The High Priestess of Soul with a double hit single.
Nina Simone
"I Put A Spell On You"/
"Don't Let Me Be Misunderstood"
BF1736

From the widely acclaimed film "IF"
Missa Luba
(Les Troubadors du Roi Baudouin)
"Sanctus"
BF1732

Two BIG Sellers

Jean Christian Michel
REQUIEM

including Requiem Dies Irae Libera Me Lux Aeterna Aria Fourth Sonata My Soul Longeth To Depart The Scriptures Unto Thee I Cry, O Lord Jesus Adagio
SMLP39

Johnny Nash
YOU GOT SOUL
MM586

MAJOR MINOR RECORDS 58/59 Gt. Marlborough Street, London, W.1

NME TOP 30

WEEK LAST	WEEK THIS	(Week ending Wednesday, January 8, 1969)	WEEKS IN CHART	HIGHEST POSITION
3	1	OB-LA-DI OB-LA-DA.....Marmalade (CBS)	5	1
1	2	LILY THE PINK.....Scaffold (Parlophone)	9	1
2	3	BUILD ME UP BUTTERCUP.....Foundations (Pye)	7	2
6	4	URBAN SPACEMAN.....Bonzo Dog Doo-Dah Band (Liberty)	8	4
8	5	ALBATROSS.....Fleetwood Mac (Blue Horizon)	5	5
7	6	SABRE DANCE.....Love Sculpture (Parlophone)	6	6
16	7	SOMETHING'S HAPPENING....Herman's Hermits (Columbia)	4	7
4	8	ONE TWO THREE O'LEARY.....Des O'Connor (Columbia)	7	2
5	9	AIN'T GOT NO - I GOT LIFE.....Nina Simone (RCA)	11	4
14	10	PRIVATE NUMBER.....William Bell & Judy Clay (Stax)	7	10
23	11	FOR ONCE IN MY LIFE.....Stevie Wonder (Tamla Motown)	2	11
10	12	RACE WITH THE DEVIL.....Gun (CBS)	8	10
17	12	SON-OF-A-PREACHER MAN.....Dusty Springfield (Philips)	5	12
15	14	LOVE CHILD....Diana Ross & the Supremes (Tamla Motown)	7	14
13	15	A MINUTE OF YOUR TIME.....Tom Jones (Decca)	7	12
12	16	I'M A TIGER.....Lulu (Columbia)	9	7
9	17	MAY I HAVE THE NEXT DREAM WITH YOU Malcolm Roberts (Major Minor)	11	7
10	18	THE GOOD, THE BAD AND THE UGLY..Hugo Montenegro (RCA)	15	1
30	19	FOX ON THE RUN.....Manfred Mann (Fontana)	2	19
21	20	STOP HER ON SIGHT.....Edwin Starr (Polydor)	4	20
18	21	OB-LA-DI OB-LA-DA.....Bedrocks (Columbia)	4	17
●	22	YOU GOT SOUL.....Johnny Nash (Major Minor)	1	22
20	23	HARPER VALLEY P.T.A.....Jeannie C. Riley (Polydor)	11	10
●	23	PLEASE DON'T GO.....Donald Peers (Columbia)	1	23
29	25	DON'T FORGET TO CATCH ME.....Cliff Richard (Columbia)	6	25
28	26	MOTHER KELLY'S DOORSTEP.....Danny La Rue (Page One)	2	26
19	27	IF I KNEW THEN WHAT I KNOW NOW....Val Doonican (Pye)	12	12
25	28	ATLANTIS .....Donovan (Pye)	6	24
24	29	BREAKING DOWN THE WALLS OF HEARTACHE Bandwagon (Direction)	12	4
●	30	BLACKBERRY WAY.....Move (Regal Zonophone)	1	30
●	30	LOVE STORY.....Jethro Tull (Island)	1	30

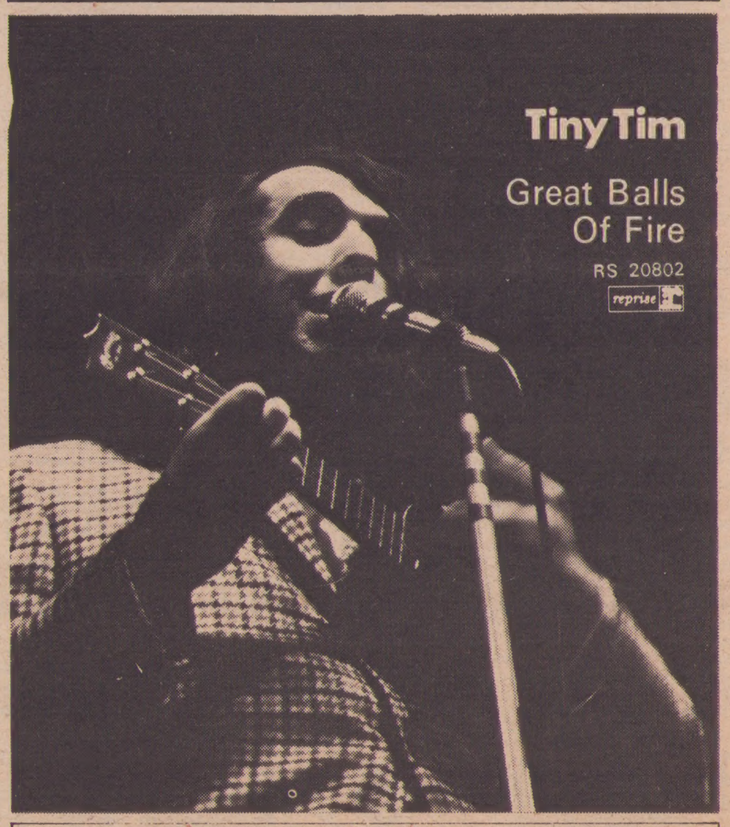
Britain's Top 15 LPs

1	1	THE BEATLES.....(Apple)	6	1
2	2	THE BEST OF THE SEEKERS.....(Columbia)	8	2
3	3	BEGGARS' BANQUET.....Rolling Stones (Decca)	4	3
4	4	THE WORLD OF VAL DOONICAN.....(Decca)	5	4
5	5	SOUND OF MUSIC.....Soundtrack (RCA)	195	1
6	6	THE GRADUATE.....Soundtrack (CBS)	8	5
9	7	HOLLIES GREATEST HITS.....(Parlophone)	21	1
7	8	HELP YOURSELF.....Tom Jones (Decca)	4	7
12	9	THE WORLD OF MANTOVANI.....(Decca)	11	8
●	10	FELICIANO.....Jose Feliciano (RCA)	8	8
14	11	ELECTRIC LADYLAND.....Jimi Hendrix Experience (Track)	10	2
11	12	VAL.....Val Doonican (Pye)	6	11
●	13	BOOKENDS.....Simon and Garfunkel (CBS)	19	1
●	14	THIS WAS.....Jethro Tull (Island)	8	5
8	15	THE GOOD, THE BAD & THE UGLY Soundtrack (United Artists)	10	3

PYE RECORDS 10 ANNIVERSARY

THREE NEW SINGLES

Herb Alpert And The Tijuana Brass
My Favourite Things
AMS 743
A&M RECORDS



Tiny Tim
Great Balls Of Fire
RS 20802
reprise

Gentle Influence
Never Trust In Tomorrow
7N 17666
PYE

5 YEARS AGO

Top Ten 1964—Week ending Jan. 10

1 1 **I WANT TO HOLD YOUR HAND,** Beatles (Parlophone)
2 2 **GLAD ALL OVER,** Dave Clark Five (Columbia)
9 3 **HIPPY HIPPY SHAKE,** Swinging Blue Jeans (HMV)
6 4 **TWENTY FOUR HOURS FROM TULSA** Gene Pitney (UA)
4 5 **I ONLY WANT TO BE WITH YOU,** Dusty Springfield (Philips)
3 6 **SHE LOVES YOU,** Beatles (Parlophone)
9 7 **SWINGING ON A STAR,** Big Dee Irwin (Colpix)
8 8 **YOU WERE MADE FOR ME,** Freddie and the Dreamers (Columbia)
5 9 **DOMINQUE,** Singing Nun (Decca)
7 10 **SECRET LOVE,** Kathy Kirby (Decca)

10 YEARS AGO

Top Ten 1959—Week ending Jan. 9

1 1 **IT'S ONLY MAKE BELIEVE,** Conway Twitty (MGM)
2 2 **HOOTS MON,** Lord Rockingham's XI (Decca)
4 3 **TOM DOOLEY,** Lonnie Donegan (Pye Nixa)
3 4 **TEA FOR TWO CHA CHA,** Tommy Dorsey (Brunswick)
6 5 **THE DAY THE RAINS CAME,** Jane Morgan (London)
7 6 **LOVE MAKES THE WORLD GO ROUND,** Perry Como (RCA)
5 7 **TOM DOOLEY,** Kingston Trio (Capitol)
9 8 **HIGH CLASS BABY,** Cliff Richard (Columbia)
16 9 **BABY FACE,** Little Richard (London)
20 10 **TO KNOW HIM IS TO LOVE HIM,** Teddy Bears (London)

15 YEARS AGO

Top Ten 1954—Week ending Jan. 8

– 1 **OH MEIN PAPA,** Eddie Calvert (Columbia)
– 2 **SWEDISH RHAPSODY,** Mantovani (Decca)
– 3 **RAGS TO RICHES,** David Whitfield (Decca)
– 4 **ANSWER ME,** Frankie Laine (Philips)
– 5 **POPPA PICCOLINO,** Diana Decker (Columbia)
– 6 **ANSWER ME,** David Whitfield (Decca)
– 7 **BLOWING WILD,** Frankie Laine (Philips)
– 8 **CLOUD LUCKY SEVEN,** Guy Mitchell (Philips)
– 9 **LET'S HAVE A PARTY,** Winifred Atwell (Philips)
– 10 **CRYING IN THE CHAPEL,** Lee Lawrence (Decca)

BEST SELLING POP RECORDS IN U.S.

By courtesy of "Billboard"

Last Week	This Week		
1	1	I HEARD IT THROUGH THE GRAPEVINE, Marvin Gaye	
3	2	I'M GONNA MAKE YOU LOVE ME, Diana Ross & Supremes & Temptations	
5	3	WICHITA LINEMAN, Glen Campbell	
4	4	SOULFUL STRUT, Young-Holt Unlimited	
10	5	HOOKED ON A FEELING, B. J. Thomas	
6	6	CLOUD NINE, Temptations	
2	7	FOR ONCE IN MY LIFE, Stevie Wonder	
17	8	CRIMSON & CLOVER, Tommy James & Shondells	
7	9	LOVE CHILD, Diana Ross & Supremes	
11	10	I LOVE HOW YOU LOVE ME, Bobby Vinton	
12	11	CIN AMON, Derek	
15	12	GOING UP THE COUNTRY, Canned Heat	
18	13	SON-OF-A-PREACHER MAN, Dusty Springfield	
14	14	LO MUCHO QUE TE QUIERO, Rene & Rene	
8	15	STORMY, Classics IV	
16	16	ABRAHAM, MARTIN AND JOHN, Dion	
26	17	IF I CAN DREAM, Elvis Presley	
—	18	TOUCH ME, Doors	
—	19	I STARTED A JOKE, Bee Gees	
9	20	WHO'S MAKING LOVE, Johnnie Taylor	
13	21	TOO WEAK TO FIGHT, Clarence Carter	
22	22	BOTH SIDE NOW, Judy Collins	
—	23	WORST THAT COULD HAPPEN, Brooklyn Bridge	
—	24	A RAY OF HOPE, Rascals	
25	25	THIS IS MY COUNTRY, Impressions	
27	26	EVERYDAY PEOPLE, Sly & Family Stone	
28	27	HEY JUDE, Wilson Pickett	
29	28	CAN I CHANGE MY MIND, Tyrone Davis	
24	29	MAGIC CARPET RIDE, Steppenwolf	
23	30	HEY JUDE, Beatles	

MONKEE DAVY IN TOM'S TV
And Engelbert, Mary, Foundations

New Musical Express
Executive Director: MAURICE KINN
Editor: ANDY GRAY
Assistant Editor: JOHN WELLS
News Editor: DEREK JOHNSON
Advertisement Manager: PERCY C. DICKINS
112 STRAND, LONDON, W.C.2
Phone (for all Depts.) 01-240 2266 (10 lines) | Cable address: Newmusex, London
NEW YORK: June Harris, 315 West 57th Street, New York N.Y. 10019. Phone: PL-7 6306
HOLLYWOOD: Ann Moses, c/o Tiger Beat, 1800 N. Highland Avenue, Hollywood, California 90028. Phone: Hollywood 7-3111
© I.P.C. Magazines Ltd. Reproduction of any material without permission is strictly forbidden

AN incredible line-up of international stars has been assembled to guest in Tom Jones' major TV series, which went into production this week. Monkee Davy Jones is flying in specially to guest in the second edition—and other names confirmed for the series include Engelbert Humperdinck, Mary Hopkin, the Foundations, the Moody Blues, Mireille Mathieu, Sergio Mendes and Brasil '66, Lulu and Lisa Minnelli. These are in addition to the initial guests reported in last week's NME—Dusty Springfield, the Bee Gees, Herman's Hermits and Julie Driscoll and Brian Auger Trinity.

The pilot show for the series, filmed last autumn, is screened on the full ITV network this Sunday (12). Transmission of the series proper begins on Sunday, February 9, and continues weekly. Here are the names so far set for the first five editions:—

February 9: Mary Hopkin, the Moody Blues and Peter Sellers.

February 16: Davy Jones, Herman's Hermits, Mireille Mathieu, Nancy Wilson and Rich Little.

February 23: Bee Gees, Lulu, Sergio Mendes and Brasil '66, Lynn Redgrave and Tim Conway. Another likely guest for this show, though not yet contracted, is Tommy Steele.

March 2: Julie Driscoll with the Brian Auger Trinity.

March 9: Engelbert Humperdink, Dusty Springfield, the Foundations and Lisa Minnelli.

Subsequent shows: Mama Cass Elliott, Esther and Abi Ofarim and Judy Carne.

The NME understands it was originally hoped to book the Monkees as a group for the February 16 show—and the possibility that Micky Dolenz and Mike Nesmith will join Davy Jones in the programme still cannot be entirely ruled out. In any event, Davy will be appearing as a singer and not simply in an interview spot.

It is possible that Lulu—who is under contract to BBC-TV for the duration of her current series — may be seen only in the U.S. version of the Tom Jones show. But discussions are now taking place in the hope that BBC-TV will relax its exclusivity clause in this instance.

The series—the most expensive ever produced in this country — will showcase Tom Jones virtually the whole time. He will perform solo and work with his guests.

A mud-splattered TONY BLACKBURN adopts the old-fashioned treatment for cleaning up another Radio 1 d-j, DAVID SYMONDS. The soaking took place during a charity soccer match at Walthamstow last Sunday, when a Radio 1 team played — in very slippery conditions — a side representing Granada-TV's "Coronation Street."

NOBODY WANTED DANNY'S 'MOTHER'

FIVE major recording companies — EMI, Decca, CBS, Pye and MGM — all turned down the offer of releasing Danny La Rue's hit "Mother Kelly's Doorstep" before it was accepted by Larry Page of Page One Records. The disc — which climbs to No. 26 in this week's NME Chart — was independently produced by Stephen Dolmosy, who told the NME: "I hawked it all round London before Larry agreed to take it. No one else thought it was commercial material."

Next Friday (17), Page One issues a Danny La Rue LP titled "At The Club," which was recorded live at Danny's London night club on New Year's Eve.

208 plans hourly plug for star 45

RADIO Luxembourg next week introduces a feature titled "Power Play," which will guarantee a massive promotion boost for one new record every week. The idea is that the disc in question will be played each and every hour for the whole week — thus giving it a total of 42 plays in seven days!

The feature starts this Sunday (12). The "Power Play" discs — to be selected by the disc-jockeys Lennie Hill in Luxembourg — will be showcased during the week immediately before their release. First record to be selected for power treatment is Kathy Kissoon's "Don't Let It Rain." At the same time, the station is dropping its regular "Revived 45's" feature.

Brum multi-group rivals Katz Orch.

A NEW multi-group outfit named Big Bear Ffolly — conceived as Britain's answer to Kasenetz-Katz Singing Orchestral Circus — makes its bow next week. It comprises four groups from the Birmingham area — the Locomotive (which had a recent NME Chart entry with "Rudi's In Love"), Tea and Symphony, Earth and the Bakerloo Blues Line. The outfit debuts at Birmingham Opposite Lock Club next Thursday (16).

As opposed to the bubblegum sounds of its U.S. counterpart, the Big Bear Ffolly will feature mainly blues and progressive music. All four groups are handled by Jim Simpson's Big Bear management company, from which the composite outfit derives its name.

A spokesman for Big Bear explained: "Each group will perform a separate act, but will all get together for a 'jam' at the end of the show. The main theme is that there will be a fluid exchange of ideas between the groups." In this connection, Locomotive leader Norman Haines has already penned a new single for the Bakerloo Blues Line.

★ POPLINERS ★

SMALL FACES fly to America on February 14 to undertake lengthy seven-week schedule of college and club dates, returning to Britain on April 6. ● **Dave Berry** begins three-week tour of Belgium and Holland on February 10. ● **John Rowles** begins concert tour of major New Zealand cities on February 18. ● International Country Music Festival at Wembley Empire Pool on April 5 — starring **Bobbie Gentry, Conway Twitty** and **Skeeter Davies**, among others — now likely to be extended to include second concert on April 6. ● Concerts at Croydon Fairfield Hall by **John Mayall's Bluesbreakers** (January 22) and **Incredible String Band** (March 2). ● **Kathy Kirby** cabaret week at Stockton Fiesta from January 26. ● One-nighters at Tunstall Golden Torch by **Nice** (January 19), **Joe Tex** (February 2), **Chicken Shack** (9), **Ten Years After** (16) and **Fleetwood Mac** (24).

BARRY RYAN'S 'ELOISE' NOTCHES MILLION

INTERNATIONAL sales of Barry Ryan's "Eloise" passed the million mark on Monday, qualifying him for what is probably the first Gold Disc award of 1969. Barry's follow-up single—which, like his recent Chart-topper, has been written by his brother Paul—is titled "Love Is Love," and will be issued by MGM on February 7.

Barry will spend the first half of February promoting his new disc on TV and radio, before flying to America for TV appearances in connection with its release there.

Meanwhile, "Eloise" continues to dominate charts around the world. This week it stands at No. 1 in Holland, Switzerland, Belgium and Germany; No. 2 in France; No. 4 South Africa; No. 6 in Spain; No. 7 in Sweden and Norway; No. 8 in Italy and Singapore; and No. 11 in Denmark. In its climb up the U.S. Hot 100, the disc has now reached No. 60.

● Barry interrupted his current two-week German tour on Wednesday to visit the 34th Royal Artillery Regiment, stationed at Dortmund. After meeting many of the service men and their families, Barry took part in an informal "musical evening" with the regiment's two beat groups.

MOVE TO U.S.; TOUR HERE?

The Move — which returns to the NME Chart this week — face a four-week U.S. tour on January 27. Agent Don Arden is at present visiting America, where he is negotiating a week's visit to Japan for the group immediately after its U.S. visit. Arden also plans to promote a British package tour in mid-spring, in which the Move would be one of the co-topping attractions.

Shads wax without Bruce

The Shadows — now minus Bruce Welch, who left the group on December 7 — were in the recording studios for most of last week cutting their first tracks as a trio. It has not yet been decided whether these will be issued as a single, or if they will form the basis of an album.

AMEN label switch

AMEN CORNER has switched record labels from Deram to Immediate—its first single on the new outlet, titled "If Paradise Was Half As Nice," is released next Friday (17). The group has also changed agents and has moved from Galaxy Entertainments to the Harold Davison office. A statement issued this week says: "Don Arden (of Galaxy) wishes it to be known that he has successfully negotiated the assignment of Amen Corner to Immediate Records, and its agency agreement to Harold Davison."

AFFAIR new single

LOVE AFFAIR'S next single, titled "One Road," is set for January 31 release by CBS—it was penned by Phillip Goodhand-Tait, who wrote the group's last two hits. The Affair's Australian tour, tentatively set for May, has been called off to enable it to undertake an intensive promotional visit to America. Negotiations are in progress for the group to headline a two-week Japanese tour in early June, which would involve it flying direct to Japan from America—stopping off en route for dates in Honolulu.

Hendrix concert

The Jimi Hendrix Experience is to star in a concert at London's Royal Albert Hall on Tuesday, February 18. This is the only British concert date the group has so far accepted, although others are being considered. Hendrix is currently playing dates in Scandinavia, Germany, Switzerland and Austria, and is due back in this country on January 23. It is believed that the Experience plans to record its London concert for an LP.

Scaffold, Pitney, Kinks, Elvis
BIG NAMES ON TV

SCAFFOLD'S own 50-minute TV showcase, which was filmed last weekend at London's Talk Of The Town, is to be screened in colour by BBC-2 on Friday, January 24. The group is also set for a guest appearance in the same channel's "Music, Music, Music"—the new series featuring the George Mitchell Singers—on Sunday, February 2. Scaffold's Talk Of The Town screening means that Joe Brown's show, filmed at the same venue, is brought forward one week and is now transmitted on January 17.

Gene Pitney has been added to the line-up for BBC-1's "Happening for Lulu" on Saturday, February 1. American r-and-b organist-singer Billy Preston guests in the previous week's show (January 25) —and Preston is also filming his own show at the Talk Of The for BBC-2 screening on January 31.

The 5th Dimension and the Kinks are the latest bookings for Julie Felix' BBC-2 series. They recorded their contributions on Wednesday, and it is expected that this edition of the show will be seen on Saturday, February 1.

Dusty Springfield and Esther and Abi Ofarim have been added to the guest list for BBC-1's "Cilla!" although it is not yet known in which editions they will appear. Other BBC-TV bookings include Spanish group Pop Tops in BBC-2's "Colour Me Pop" (Saturday, January 18) and Manfred Mann in BBC-1's "Cracker-jack" (Friday, 24).

Kathy Kirby guests in the first edition of ATV's "The Golden Shot" this Sunday (12), and Des Ryan is now set for the newcomers' spot. Don Fardon moves back two weeks, to January 26.

Una Stubbs, from "Till Death Us Do Part," is Cliff Richard's leading lady in the religious series which he is currently filming for Tyne-Tees-TV. It is titled "Life With Johnny," but transmission has not yet been set.

Granada - TV's "Discotheque" switches to Wednesday screening from January 29. Latest bookings for the series include Gordon Waller, Kiki Dee, the Fortunes and Mary Bonney (29); and Paul Jones, Caravelles, Mike Leroy and Perishers (February 5).

● **BBC-TV has secured first option on the British screening rights of Elvis Presley's recent U.S. TV special. A Corporation spokesman told the NME: "We are waiting to see a print of the show before coming to a final decision." Meanwhile, Granada-TV secured the Presley movie "Fun In Acapulco" this Sunday evening (12), solely to viewers in its own region.**

ELVIS FILM RELEASE

Elvis Presley's "contemporary western" for MGM, "Stay Away Joe," was given a surprise release at the weekend and will be seen at South London cinemas from this Sunday (12th). MGM says the film will not be seen in London's West End, and that it has "no plans" to show it to the Press.

WEDDING DELAYS SCULPTURE TOUR

LOVE SCULPTURE'S four-week coast-to-coast U.S. tour, due to have started on February 1, has been postponed to enable lead guitarist Dave Edmunds to marry on February 8—he will wed Veronika Seglove at Llandaff Cathedral, Cardiff. A revised date for the American tour has not yet been set, but it is now likely to take place in early spring.

The group's "Sabre Dance" hit is being rush-released in several European countries within the next fortnight, and Sculpture is now expected to undertake a European tour after Dave's wedding. The disc is also being issued in America this week—the group's first U.S. single under its three-year deal with London Records.

SHACK TOUR SWITCH

Blues group Chicken Shack has postponed its projected British concert tour from March until the summer. Instead, it will undertake a 16-day Scandinavian tour in March, during which it will play several concerts with Fleetwood Mac.

SIMON-GARFUNKEL, MAMA CASS, RAY CHARLES IN ANDY'S SHOW

SIMON and Garfunkel, Mama Cass, Burt Bacharach and Ray Charles and the Raelets are among guests in a 50-minute Andy Williams special which BBC-2 screen this Sunday (12). Titled "H. Andrew Williams Kaleidoscope Company," it is the U.S. singer's most experimental show to date, and includes sets designed as "geometric patterns and multi-images."

Williams, who last year gave up starring in a weekly TV show, is to return to the weekly format this autumn—and his series will be screened in Britain by BBC-TV. Meanwhile, he is to star in two more U.S. TV specials on March 19 (possibly with the Beatles and Donovan, as reported last week) and May 4, both of which are likely to be seen subsequently in this country.

FOUNDATIONS' NEXT; TAMLA HIT-WRIT

THE FOUNDATIONS' month-long U.S. tour, due to have begun in a fortnight, has been put back until the end of February and will now include several dates in Canada. This is to enable the group to promote its next single release on British radio and TV—the new disc, tentatively set for issue on February 7, is "In The Bad Old Days Before You Loved Me" (Pye), penned by Tony Macaulay and John Macleod.

Meanwhile, "Build Me Up Buttercup" on Wednesday reached one million in world-wide sales—it is in the charts of nine different countries and has already outsold the group's No. 1 hit "Baby Now That I've Found You". The Foundations undertake a five-day Irish tour from February 16, and are also set for a ten-day Swedish tour in early April.

Tony Macaulay has been served with a writ by Berry & Gordy, chief of Tamla Motown records. It is alleged that "Build Me Up Buttercup" infringes the copyright of a previous Four Tops waxing, "Turn To Stone."

● Foundations' organist Tony Gomez weds 19-year-old Yvonne Shaw at Kensington Registry Office at noon next Monday (13).

DUANE WAXES HERE

Guitarist Duane Eddy flew into London last weekend to cut his first vocal disc in this country. CBS plans to rush-release it on January 24.

info on this week's new releases from Decca

BILLIE DAVIS has a new single out which could well be the one to bring her the chart success she deserves. She is a really talented young singer, and in *'Make the feeling go away'* she really socks it to you ! On Decca, the number is F12870.

PHILLIP GOODHAND-TAIT is already well-known as a writer of hit songs, but he is also a very good singer. Judge for yourself when you hear *'Love has got hold of me'* on Decca F12868. It's one of Phillip's own tremendously catchy songs, and it's been given an utterly fantastic arrangement, but even so, it's the voice which gives this number the power to crash the charts.

From **TINKERBELLS FAIRYDUST** comes the best of British bubble-gum music. Their new single, *'Sheila's back in town'* is a zippy, happy handclapping number which races along with enough fun to make everybody happy. On Decca, number F12865.

JOHN SURMAN is very highly spoken of in the world of jazz, and has just completed his debut album. One track from the album has been released as a single which should break right through the musical categories. *'Obeah wedding'* is a happy, up-tempo number with a melody line which really grows on you ! On the Deram label, number DM224.

Smooth sounds from **LOS IBEROS,** who got very hung up on *'Summertime girl'*. You'll find you get hung up on the song, too, particularly as it's got such a catchy chorus. On Decca, number F22869.

THE STRANGELOVES have a glowing new single out on the London label. Titled *'Honey do'*, it's got bags of impact and is an altogether fascinating sound. Listen close, because this one should be way up in the charts before too long ! The number is HLK I 0238.

Newcomer **NEIL MACARTHUR** is so far shrouded in mystery, but probably won't stay that way for very long. He has released a remarkable first number called *'She's not there'*. Just listen and you'll want to know all about the guy ! On Deram, number DM 225.

FRANKIE McBride is no stranger to the charts, and with an ever-popular number like *'How are things in Glocca Morra'* we'll be seeing him in the charts again before long. On Emerald MD1116.

Keep an eye open for info next week

DECCA group records

45 rpm records

The Decca Record Company Limited Decca House Albert Embankment London SE1

GENE PITNEY TOUR DATES
Marmalade and Joe Cocker added

MARMALADE—who jump to the top of the NME Chart this week—and Joe Cocker and the Grease Band have been set as principal supporting attractions in the Gene Pitney package tour, promoted by Arthur Howes. Also on the bill are Lucas and the Mike Cotton Sound and compere Mike Quinn—and one additional group has still to be booked. The tour opens in Birmingham on Friday, February 7, and continues until March 9—during which it plays 28 venues in England, Scotland and Wales.

So far, promoter Howes has confirmed 22 of the dates, and a further six have still to be announced. Venues so far set, exclusively revealed to the NME this week, are as follows:

BIRMINGHAM Odeon (February 7); LEWISHAM Odeon (8); SOUTHAMPTON Gaumont (9); WOLVERHAMPTON Gaumont (11); CROYDON Fairfield Hall (12); GLOUCESTER ABC (13); BRISTOL Colston Hall (14); CARDIFF Capitol (15); COVENTRY Theatre (16); FINSBURY PARK Astoria (21); LIVERPOOL Empire (23); CAMBRIDGE ABC (26); LINCOLN ABC (27); HANLEY Gaumont (28); SHEFFIELD City Hall (March 1); LEICESTER De Montfort Hall (2); GLASGOW Odeon (4); CARLISLE ABC (5); STOCKTON ABC (6); NEWCASTLE City Hall (7); MANCHESTER Odeon (8); BLACKPOOL ABC (9).

It is expected that Gene Pitney will arrive in Britain several days before the tour opens to undertake radio and TV promotion on a new single to be issued at the same time.

DONALD PEERS ABROAD

Donald Peers, who enters the NME Chart this week with "Please Don't Go," has been booked for three TV appearances in Canada early next month. He then flies direct to Australia for a month-long cabaret engagement in Sydney. Meanwhile, Donald is appearing in the panto "Babes In The Wood" at Stockport Davenport until January 18.

GUN SHOOTS AROUND

New January bookings for the Gun take the group to London Goldsmiths College (tonight, Friday), Salisbury Alex Disco (next Thursday), Carmarthen Trinity College (17), Bridgend Key Club (18), Birmingham Mothers (19), and Bath Pavilion (20). The Gun flies to Bremen on January 22 to guest in German-TV's "Beat Club."

MARBLES GERMAN TOUR

Marbles are to undertake a short German tour from March 28 to April 6. The duo's next single will be one of three songs penned by the Gibb brothers, and will be issued by Polydor on February 21.

MARY SINGS IN WELSH ON LP

MARY HOPKIN'S first album will include the oldie "There's No Business Like Showbusiness" and a song in Welsh—but no compositions by McCartney, who produced the LP for the Beatles Apple label. As previously reported in NME, another track is Mary's version of the standard "Love is The Sweetest Thing."

An Apple representative said this week that Christmas release of the album has proved impracticable, and it was now hoped to issue it next month.

The delayed soundtrack LP of the cartoon film "Yellow Submarine" is also due for Apple February release, as is a debut album from Jackie Lomax.

● Released to coincide with the film of the same name which opens at London's new Panton Street Cinecenta on January 20, is George Harrison's Indian soundtrack music, "Wonderwall." Tracks were recorded last year in Bombay and London.

BEATLES REHEARSE; JOHN-YOKO TV FILM

THE Beatles were this week writing new songs and rehearsing in London for their long-awaited first public appearance together since 1966—and, as reported in last week's NME, the January 18 concert will be recorded for an Apple album for release in the spring. **The performance will be staged at Twickenham Studios.**

A suprise cover version of one of the tracks on the Beatles' double-LP has been recorded by Vera Lynn. It is "Goodnight," which is Ringo's solo in the original version. Vera's disc is issued by Columbia today (Friday), and she introduces it in BBC-1's "Rolf Harris Show" tomorrow (Saturday).

John Lennon is also currently involved in a film he has been making for Austrian TV with Yoko Ono called "Rape," and which is nearing completion. It is understood that the movie will eventually be offered to the BBC and commercial companies for consideration.

● George Harrison and Apple executive Derek Taylor are planning to write a stage musical, which they hope to present at New York's Delmhurst Theatre in the autumn. The story line is said to be based around "life at Apple."

FLEETWOOD MAC MARATHON

Fleetwood Mac, currently touring America, recorded 30 new songs in Chicago's Chess Studios last weekend. The group's producer Mike Vernon flew to the States for the sessions, from which a new single will be chosen — it will be issued to coincide with Mac's return to Britain at the end of February.

BANDWAGON TO SCOTLAND

Latest bookings for the Bandwagon include a five-day Scottish tour from January 22, followed by Hull Skyline (30), Scarborough Scene Two (31), Dunstable California (February 1), Manchester Belle Vue (2) and Stoke Golden Torch (3). It also pays a five-day visit to Ireland from February 13. As previously reported, the group has a one-week cabaret engagement at Stockton Fiesta doubling Middlesbrough Showboat from this Sunday (12).

HUMPERDINCK PLANE SCARE

ENGELBERT HUMPERDINCK was involved in a plane scare last Sunday, when the jet carrying him from Johannesburg to Durban was compelled to make an emergency landing within a few minutes of take-off. Despite serious engine failure, the plane landed safely and no one was hurt.

Following his current South African tour, Engelbert is due back in London at the end of this month. It is expected that his next single will be issued on February 7, although no titles have yet been announced.

SCAFFOLD CABARET

Scaffold has been set for two more weeks in cabaret — it plays Wakefield Theatre Club doubling Brighouse Ritz (February 16 week) and Manchester Golden Garter (23 week). The trio also plays three days of concerts in Ireland from February 7. Scaffold spends two days in the recording studios early next month, and it is hoped its next single will emerge from these sessions.

BENNETT-BASIE TOUR

TONY BENNETT is to undertake a British concert tour with the Count Basie Orchestra in the spring. The tour opens at London Hammersmith Odeon on Saturday, April 19, and other venues include Bristol Colston Hall (22), Leicester De Montfort Hall (23), Manchester Free Trade Hall (26). Four other venues are currently being set by impresario Harold Davison. The Basie Band will also play dates without Bennett at Wakefield Theatre Club (18) and Croydon Fairfield Hall (24).

America's famed Modern Jazz Quartet—recently signed to the Beatles' Apple label with an album, "Under the Jasmin Tree"—are coming to Britain for a concert and promotion tour between March 8-16.

Among bookings set by Harold Davison are London's Royal Festival Hall on March 8, Sunderland Empire (9), Birmingham Town Hall (10), Basildon Arts Centre (11), Keele University (12), Croydon Fairfield (13), Southampton University (14), Manchester Free Trade Hall (15), and Bristol Colston (16).

Jethro at Fillmore

JETHRO TULL—who enter the NME Chart this week with "Love Story"—open a two-month U.S. tour at New York Fillmore East on January 24. During its American visit, the group will begin work on its second album—the first, "This Was," appeared in the NME LP Chart for seven weeks at the end of last year and re-enters it this week at No. 14.

Co-manager Terry Ellis flew to Los Angeles this week for talks with the Warner-Reprise label, which has signed a contract with the group for the distribution of its discs in America and Canada. The deal is said to carry a guarantee of 250,000 dollars.

British dates for the group before it leaves for the States are Norwich Gala Ballroom (tomorrow, Saturday), Redcar Jazz Club (Sunday), London University (next Tuesday), Keele University (Wednesday) and Manchester University (January 18).

NEW Jnr. WALKER DATES

Additional dates have now been set for Jnr. Walker and the All Stars who begin their British tour today (Friday). They are Nottingham Beachcomber (tomorrow), Birmingham Cedar Rooms (next Monday), Cardiff Bakers Row (Thursday), London Bag o' Nails (20), London Sybilla's (23), Huddersfield Plaza and Sheffield Shades (24) and Doncaster Astoria (25). These are in addition to dates already announced.

Supremes, Temptations team up; Ex-Seeker single, Harris' next

FOR their next single release, Diana Ross and the Supremes get together with the Temptations. Sue Nicholls' long-awaited follow-up to "Where Will You Be" comes out next week, and Ken Potger has his first solo disc scheduled. Also set are new releases by Long John Baldry, the Kasenetz-Katz group, the Troggs, Richard Harris, Dave Davies, and Tommy James and the Shondells, plus a cut-price LP by Dusty Springfield.

A revival of the Beatles' hit, "We Can Work It Out," is the latest single from the Kasenetz-Katz Singing Orchestral Circus issued by Pye-International next Friday (17). Out the same day is the Troggs' first disc since leaving Fontana, on Easter Larry Page, "Evil Woman" (Page One).

Other January 17 issues include Long John Baldry's "It's Too Late Now," Dave Davies' "You Can Hold My Hand" and Sue Nicholls' "All The Way To Heaven" (all on Pye), Tommy James and the Shondells' "Crimson And Clover" (Roulette) and Bobby Vee's "Someone To Love" (Liberty).

The Supremes and the Temptations, whose combined LP is reviewed on page 9, join forces for "I'm Gonna Make You Love Me," released by Tamla Motown on January 24. Issued simultaneously are Richard Harris' "The Hive" (Stateside- Dunhill) and the Four Seasons' "Electric Stories" (Philips). Keith Potger's "The World Will Never Turn Again" is issued by Philips on January 31.

A collection of favourite Dusty Springfield tracks titled "Stay Awhile" is released as a cut-price LP on Philips' Wing label on January 24. Next week, Mercury issues the Jerry Lee Lewis album "Another Place, Another Time."

NEW QUO DISC

Status Quo's next single is scheduled for January 31 release by Pye. Titled "Make Me Stay A Little Bit Longer," it is another self-penned number. The group opens its U.S. tour in Philadelphia on March 16, for a minimum of four weeks.

EMI'S NEW YEAR REVOLUTION!!!!!!

Released by public demand!
MARTHA REEVES & THE VANDELLAS
Dancing In The Street
Tamla Motown TMG684

Another terrific release from
THE ISLEY BROTHERS
I Guess I'll Always Love You
Tamla Motown TMG683

JNR. WALKER & THE ALL STARS
Home Cookin'
Tamla Motown TMG682

The Song which won the Australian National Award for the best female vocal of the year for
CHERYL GRAY
You Made Me What I Am Parlophone R5751

KATHY KISSOON
Don't Let It Rain Columbia DB8525

A great version of the Lennon-McCartney song from the Beatles LP.
VERA LYNN
Good Night Columbia DB8529

FIVEPENNY PIECE
Running Free Columbia DB8527

OLLIE & THE NIGHTINGALES
YOU'RE LEAVING ME STAX 109
SAKER
HEY JOE Parlophone R5752

EMI
THE GREATEST RECORDING ORGANISATION IN THE WORLD

Happening NOW!!!
DONALD PEERS PLEASE DON'T GO
Columbia DB 8502

EMI RECORDS (THE GRAMOPHONE CO. LTD.), EMI HOUSE, 20 MANCHESTER SQ., LONDON W1A 1ES

New Musical Express **WORLD FAMOUS CHART SURVEY**

Conducted by DEREK JOHNSON

TOM JONES: CONSISTENCY CHAMP!

Best-selling places
55% to Groups
33% Male singers
10% Girl singers
2% Instrumental

BULLY for Tom Jones! At long last, he has secured the one honour which had previously eluded him. Because, by topping the NME Points Table for 1968, he becomes the Champion of Consistency. It's a fitting reward for a performer who has developed into a world-class entertainer, even though his full potential has still to be realised. Our warmest congratulations to Tom whose records, throughout the year, have succeeded in striking a happy balance between quality and mass appeal.

Yet, not until the final month of 1968 did it become apparent that Tom would capture the title. For most of the year, the Beatles had looked odds-on favourites.

But as their "Hey Jude" slipped out of the hit parade and Tom's "A Minute Of Your Time" took over, so the Welsh star gradually overhauled the Liverpool lads, and he finally finished with 29 points in hand.

Even so, competition has been so intense this past year that — although not wishing to minimise his achievement — it's worth noting how few points Tom collected on his way to the Championship. His winning score of 740 is the lowest-ever in a full-year survey — and, in fact, is almost 500 points below Engelbert Humperdinck's winning total of the previous year.

Indeed, Tom himself scored 890 points in 1967 (that's 150 more than this time) — yet he only finished third on that occasion!

Confusing

It has been a year of part stagnation, part experimentation — but with very little to whip the public into a frenzy. For the fans, it has been a confusing year, with nothing into which they could get their teeth.

As an example, in 1967 a total of 69 artists scored over 100 points — but in 1968, no less than 91 stars achieved this target. So it's been a real battle royal for the honours this year.

And further proof of the public's uncertainty in 1968 is that, during that period, no less than 145 different names appeared in the NME Top Thirty—compared with 124 the previous year.

Personally, I'm in favour of Chart recognition being bestowed more freely in this manner — but it does show how pop was unable to attain any degree of direction or purpose in 1968.

Britain still rules charts!

Now, before we start analysing the success, or otherwise, of individual artists, let's have a look at the Points Table as a whole and see what we can deduce from it.

Incidentally, just as a reminder and in case you want to compare notes, the table was printed in its entirety in last week's NME.

First let's deal with the British representation. Because it's been a year in which the critics have perpetually been proclaiming that the British boom is past its peak and that the Americans have taken over as pop leaders once again. Just how true is this? The answer is that it's a complete fallacy.

Of the 145 names in the hit parade, no less that 91 were British or British-domiciled — and, of course, that means British-recorded. Even more significant is the fact that 17 of the leading 20 artists in the Points Table were British — exactly the same proportion as in the previous year.

But, as I have said in the past, this isn't necessarily a true reflection. Because some of those artists each scored hundreds of points, while others collected only a mere handful.

The only true way of assessing the Chart accurately is by taking a percentage of all the points awarded during the year—and that's precisely what I've done.

The result shows that 64 per cent of the aggregate points for 1968 went to British artists, 34½ per cent to American artists, and the remaining 1½ per cent to Israeli and French artists (the Ofarims and Paul Mauriat).

Now, admittedly the British representation has dropped slightly since last year — but I think you'll agree that 64 per cent represents a pretty healthy chunk of the market.

And what of the groups? Well, 79 groups (not including orchestras) figured in the 1968 hit parade — sharing between them a total of 55 per cent of the points. And this is almost exactly the same as in 1967. So let it not be said that the group influence is declining, either!

I'm afraid the situation with the girl singers is not nearly so healthy, though. The plain truth is that they have experienced their worst ever year in the Charts — and, if it had not been for Mary Hopkin's No 1 hit in the latter stages of the survey, the ladies would have been in a fine old pickle.

Lowest ever

As it happens, the girl soloists' total of fractionally under ten per cent is only one-half per cent worse than in 1967. But it's still their lowest total of all time!

And even if we are charitable by adding in the girl groups (which doesn't help much because the Supremes have had an extremely lean year by their standards) and the male-and-female groups (the Ofarims, Bell-Clay, Gaye-Terrell), it only increases the ladies' total to an overall 13 per cent.

But, generally speaking, the Chart breakdown shows very little change from the previous year — apart from the inclusion of three non-vocal orchestral discs, none of which made the grade in 1967.

And the final analysis shows that, of all the points awarded (just over 24,200), 55 per cent went to groups, 33 per cent to male soloists, 10 per cent to girl soloists and 2 per cent to instrumentalists.

Reverting now to the people who made pop in 1968, I have already described how Tom Jones edged ahead in the final run-in for the Championship — leaving the Beatles as runners-up.

However, we mustn't overlook the fact that — despite these placings — the Beatles actually sold more records than Tom in 1968. Simply because our table does not reflect

TOM JONES

sales figures — it is solely a guide to hit parade consistency.

Another point in the Beatles' favour is that the No 2 spot is two places higher than they finished in 1967 — so all things considered, it has been a very good year in the recording field for the famous foursome.

Engelbert, last year's winner, has to be content with third spot this time. And I'm sure he is content. Bearing in mind the manner in which he burst upon the scene in 1967, one could hardly expect him to maintain this level of abnormal sensationalism.

Hats off the **Des O'Connor,** who has really and truly taken over from Ken Dodd as king of the sing-along! All right, so maybe the long-haired "underground" fraternity looks upon Des' singing as square—and even beneath their contempt. But so what!

After all, they represent the minority — and Des has proved beyond a shadow of doubt that he represents the majority. And thanks to "Careless Hands," "I Pretend" and "One Two Three O'Leary," he collected a very worthy 4th spot in our table.

A special tribute is also due to the **Love Affair** (5th), the first of the newcomers to figure in our Championship. They rocketed to fame early in 1968 with "Everlasting Love," a disc which sparked off a storm of controversy.

For not only was it a cover version of a U.S. hit, but it also provoked the famous "ghost musicians" issue, which the national Press blew up to ridiculous proportions.

But the group's fans remained loyal, in spite of this storm in a teacup — while the Love Affair went on to show that they were all competent musicians.

Likewise **Gary Puckett and the Union Gap,** who made their British Chart debut as recently as May. Yet in the space of seven months, and on the strength of just two singles, they amassed sufficient points to earn 6th place.

It does them credit that a completely new name to the British hit parade should end the year as America's highest-placed representatives.

The **Bee Gees** have also improved substantially since last year, when they finished 13th. Their final rating might have been appreciably higher than 7th, but for one release which proved to be a failure. Still, you can't win 'em all.

Also making headway this year are the **Beach Boys.** You may remember that they collected the Points Championship title in 1966. Then after a period in the doldrums — due largely to a lengthy dispute with their recording company — they had to settle for a lowly 33rd spot in 1967. But now they've climbed way up to No 9, thus restoring themselves to something like their former glory.

Both the **Tremeloes** and the **Dave Dee** group have dropped in the ratings since last year. But the lapse is, in both cases, only minimal. The Trems move down from 5th to 8th, and the Dee lads slip two places to 10th spot.

But the significant fact is that — along with Tom Jones, the Beatles and Engelbert — they are the only names to retain their places in the Top Ten from the previous year.

Surprise hit

I suppose that, without any question, the outstanding surprise hit of the year was "What A Wonderful World" by 68-year-old **Louis Armstrong.**

This disc collected 406 points on its own, thus making it the top single of the year — from the points aspect. And this total was alone sufficient to earn 11th place for dear old Satchmo! (See "Top Singles" list on page 10.)

Surprisingly, although he had several subsequent releases during the year, he was unable to get back into the Chart.

Amen Corner came into its own in a very big way during the year under survey and, in spite of not having had a new single issued for several months, still managed to capture 12th spot.

I have a feeling that we haven't yet heard the best yet of this group.

Also suffering from lack of releases in the latter part of the year have been the **Small Faces** — yet their triumphs in the first half of '68 were alone vast enough to give them 14th spot in the final reckoning.

I think it's true to say that the **Small Faces** and **Manfred Mann** are in much the same category. Both groups can go into hibernation for fairly lengthy periods, and with little damage to their fan following.

I must admit I had a few moments of anxiety when the Manfreds' "Fox On The Run" failed to make an appearance for so many weeks, but — sure enough — it eventually turned up in the Chart last week.

The group had already accumulated 376 points earlier in 1968 — enough to settle for a comfortable 15th spot in the table.

Favourites

The remaining two "old favourites" among the first 20 names are **Herman's Hermits** and **Donovan,** both of whom can look back upon 1968 with satisfaction.

Herman had previously been experiencing a pretty thin time in his own country, despite his continued success in America — 1967 saw the Hermits finishing at 64th, but now they leap way up to No 13 and there will be few who would not applaud them for that achievement.

Donovan has climbed exactly ten places to No 18 — and for an artist who is so rarely seen, and whose reputation among the vast majority of his fans is based wholly upon his recordings, that represents a major triumph.

The remaining names in the leading 20 are all newcomers. Ex-busker **Don Partridge** (16th) delighted us with his charming little ditties during the first half of the year, but has been rather subdued during the second half.

Much the same could be said for **Esther and Abi Ofarim** (19th) who took all the critics (myself included) by surprise by capturing top spot with "Cinderella Rockefella" — because, although they followed it up almost immediately, they haven't had a new single out for over six months.

John Rowles arrived in this country from his native New Zealand and, largely on account of his dark looks and ballad material, was immediately hailed as a "second Engelbert" — although those who have seen him perform will have realised that the comparison is largely inaccurate.

There followed two smash hits — amounting to 325 points and 20th place in the table and two failures.

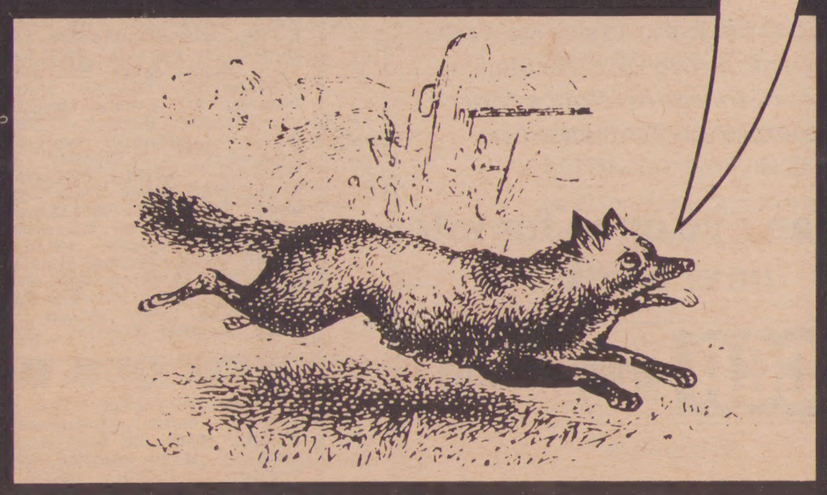
But perhaps the greatest success story of all in the top bracket belongs to the lass from Wales, **Mary Hopkin,** of whom no-one had even heard before late August.

Then she suddenly came along with a massive hit, which topped the charts for five weeks — and, in the process, totted up enough points to make her the leading girl singer of the year.

Well, there you have a run-down of the top artists for 1968.

Next week, I shall be looking at some of the names lower down the table—and seeing how the current Top 20 compares with last year's. Don't miss it.

The pack is after
MANFRED MANN'S
wild new single
"FOX ON THE RUN"
fontana TF985



SUPREMES with TEMPTATIONS. Ladies (l to r) are MARY WILSON, DIANA ROSS and CINDY BIRDSONG. Gents are PAUL and OTIS WILLIAMS, EDDIE KENDRICKS, MELVIN FRANKLIN and DENNIS EDWARDS (who replaced David Ruffin).

LPs

by Allen Evans

★★★★ **DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS (Tamla Motown STML 11096)**

Probably the most interesting of the latest Tamla albums, **Diana Ross** shares the vocal lead on each track with one or other of the **Temptations,** while the remainder combine their talents with **Cindy** and **Mary** to produce an even more varied and professional background than is normally possible.

Because the arrangements have been worked out so carefully, some of the tracks seem to have had much of the life in them somewhat stifled. On the whole, however, the idea is a success and could lead to many equally interesting Tamla combinations in the future.

Other titles: Try It Baby; I Second That Emotion; Ain't No Mountain High Enough; I'm Gonna Make You Love Me; This Guy's In Love With You; Funky Broadway; I'll Try Something New; A Place In The Sun; Sweet Inspiration; Then; The Impossible Dream.

★★★ **GROUNDHOGS: SCRATCHING THE SURFACE (Liberty LBS 83199E)**

The **Groundhogs** are a four-piece British blues band led by **Tony McPhee** (formerly with the now defunct John Lee's Groundhogs) on guitar. He is one of the finest exponents of the bottle-necked guitar in Britain. The remainder of the group comprises **Steve Rye** (harmonica) and on drums **Pete Cruikshank** and **Ken Pusteinick.** Ken is the only one not to receive vocal credit. There is a lot of mutual admiration between John Lee Hooker and the Groundhogs, who act as his backing group during his British tours. Although folk blues is not often conjured this side of the Atlantic, the Groundhogs seem to have the necessary qualities and feelings, particularly Tony's guitar and Steve Rye's mean harmonica work, to make it sound authentic.

Titles: Rocking Chair; Early In The Morning; Waking Blues; Married Men; No More Doggin'; Man Trouble; Come Back Baby; You Don't Love Me; Still A Fool.

★★★ **OHIO EXPRESS (Pye International, NSPL 28117)**

Yes, the bubblegum hit, Yummy Yummy Yummy, is on this LP, and so is Down at Lulu's, another uncomplicated number, along with two or three others. But don't think it's all straightforward. There are some real weirdo tracks, like the jungle-noise fantasy called The Time You Spent With Me Turn To Straw and First Grade Reader. The music is interesting throughout and the stereo version has some great bass effects.

Other titles: Winter Skies, Into This Time, Mary-Ann, Vacation, She's Not Coming Home, It's A Sad Day.

★★★ **JEANNIE C. RILEY: HARPER VALLEY P.T.A. (Polydor 583716)**

The title tune was the single hit that introduced **Jeannie** to a wide public here in Britain. To this, the clear-voiced Country singer adds some other stories in song, accompanied by that funky accoustic guitar and Nashville rhythm group. The writer of Harper Valley, **Tom T. Hall,** also contributes Widow Jones, Mr. Harper, and Sippin' Shirley Thompson. I liked her Run Jeannie Run and her Shed Me No Tears, both so well sung.

Other titles: No Brass Band, The Cotton Patch, Little Home Town Square, Ballad of Louise, Satan Place.

AMERICA CALLING

Zeppelin beats blizzard

JIMMY PAIGE'S Led Zeppelin—featuring Jimmy, John, Paul Jones, Robert Plant and John Bonham—opened their first U.S. tour immediately after Christmas, playing some dates with the Vanilla Fudge. In Seattle, great big blizzards hit the city the same day they appeared there, bringing with them something like 8 inches of snow, but still, reports are that the attendance was a good one.

Following their dates with the Fudge, Led Zeppelin moved into the Whiskey A Go Go, Los Angles, and this weekend, play the Fillmore West in San Francisco.

Led Zeppelin's first album will be issued here next week.

GARY PUCKETT and the **Union Gap** have won their fourth straight Gold Disc, this time for "Over You," their current best selling single. The group is preparing for their first European visit. When in New York they told me they would attend the MIDEM Festival in the South of France, and then try to hit a couple of other countries before visiting England in February.

JEFFERSON Airplane's first live album is being planned for release on February 1.

Titled "Bless Its Pointed Little Head," it was recorded live at both the Fillmore East and West, and will be one of the longest LPs ever released to date — total running time 53 minutes!

I was at the Fillmore East for one of the tapings, which included a rather marvellous 12-minute improvisation thing called "Bear Melt." Another title on the LP is Donovan's "Fat Angel."

FOLLOWING the mood set by many contemporary entertainers, the Rascals announced that they won't appear in concert anywhere in future unless

JUNE HARRIS: NEW YORK

half the acts on the bill are coloured.

Said Felix, by way of a New Year's resolution: "We can't control the audience, but we can be sure the show is integrated. If it's not, we'll stay home."

AGAIN rumours are running rife that the Rolling Stones will come here this Spring for a month long tour.

It would include something like 20 shows across the U.S., with a possible concert in New York at Madison Square Garden.

They'd do well. The public demand here for the group to appear in concert, their first tour here in two years, is such that they could command a great deal of money.

A quick glance at the success of their new album "Beggar's Banquet" has put them right back in the good graces of record buyers.

TOM JONES' first TV special "This Is Tom Jones" was set for viewing on the American ABC Network on Thursday and will be followed by Tom's series, "The Tom Jones Show," starting here on February 7.

BEATLES SEEK L.A. HOUSE

THE Beatles are house-hunting in Los Angeles. Our smog may not suit Frank Sinatra, who sold his house here saying it was no good for his health, but it's good enough for the Beatles.

ANN MOSES: HOLLYWOOD

Ron Kass, head of Apple records, arrives in town this week to scout out a six to seven bedroom house in the Bel Air-Beverley Hills area at up to 250,000 dollars.

Beatles new album is expected to gross 22 million dollars in the United States alone, so I guess they can afford it!

SPANKY "MARRIES"

● At wedding of **Spanky** (girl singer of **Our Gang**) to **Medicine Charley** in Miami, Florida, on December 31, **Tiny Tim** gave the bride away!

Tiny and the Spanky Gang were appearing at the same hotel in Miami. The ceremony, with 300 of Spanky's and Charley's friends attending, was actually all New Year's Eve fun, since she and Charley were married last August 30!

SHORT ONES

● Over 1,000 guests will be attending the wedding reception of **Bob Hope's** daughter, **Linda Theresa Roberta. . . . Herb Alpert** recently purchased the two-and-a-half acre **Charles Boyer** estate. Herbie is demolishing and rebuilding the house.

Jim Morrison has been offered the lead in **Andy Warhol's** first Hollywood production, which starts shooting February 10 . . . The **Monkees** (now only **Davy Jones, Micky Dolenz** and **Mike Nesmith**) make their singing trio debut on the **Glen Campbell** show, which tapes on February 1.

BILL KENWRIGHT AND THE CORONATION STREET GANG

would like to thank Teddy Warwick and the Radio One lads for the sporting way in which they took their massive and overwhelming defeat last Sunday!! It was a great day, let's do it again some time.

A CONCERT

At The Houldsworth Hall, Deansgate, Manchester

Saturday, January 18th Two Houses 6.15 p.m. and 8.30 p.m.

JOHN PEEL with **FAMILY**

ROY HARPER **BRIDGIT ST. JOHN**

Tickets 12/6, 10/-, 7/6. Obtainable by post from the MAGIC VILLAGE, Cromford Court, off Market Street, Manchester, 4, or by calling between 5 and 6 p.m. any day except Sunday. N.B. There will be a special all-night session at the Magic Village on the 18th from 11.30 p.m.-7 a.m., featuring the Third Ear Band. Admission 7/6.

Nina Simone releases Bee Gees Double

Great new follow-up to NINA SIMONE's beautiful smash recording of "Ain't Got No—I Got Life" (RCA1743) is out this week, Miss Simone's latest bid for chart honours is "TO LOVE SOMEBODY" c/w "I Can't See Nobody" (RCA1779). Both titles were penned by Bee Gees Barry and Robin Gibb. During her recent visit to this country, Nina decided that this was her next British release. And it deserves every success!

By the way, good news about another Nina Simone tour soon. Miss Simone plans to come back in March for TV shows and a concert at the Royal Albert Hall. No doubt on her return trip—as indeed on the last one—Nina will be singing many of the great tracks from her two latest albums: **"'NUFF SAID!" (S)SF7979 (M)RD7979**—including **'Ain't Got No', 'Gin House Blues'** and many other terrific numbers—and **"SILK AND SOUL" (S)SF7907 (M)RD7907**—which features among eleven magnificent tracks, 'The look of love', 'Go to hell' and 'Turn me on'. Great listening. Great Nina Simone!

There are certain other albums on release right now, which are certain of a prosperous New Year, as well.

THE JOHNNY HAWKSWORTH NOBILITY lead off with **"JOHANN HAWKSWORTH BACH" (S)SF7953 (M)RD7953.** This is a superb album which deserves tremendous acclaim. Johnny Hawksworth is undoubtedly Britain's top bass player, and his 'Nobility' are all musicians of the highest calibre.

Another jazz album, is **"TENNESSEE FIREBIRD" (SF7992)** from **GARY BURTON AND FRIENDS.** Many of Burton's own sensational compositions are featured in this outstanding collection.

That famous Liverpudlian **JIMMY TARBUCK** has a new LP released just before Christmas. Titled **"JIMMY TARBUCK" (S)SF7993 (M)RD7993** the album features a dozen well-known songs sung—very, very well-sung too!—in Jimmy's inimitable style.

And finally, **"AMAZING ADVENTURES OF" (SF7995)** by **THE LIVERPOOL SCENE.** This remarkable group—discovered by John Peel—has released a remarkable album of poetry, music and 'undergroundise'! The most different release of many years.

RCA

SCAFFOLD: NO PLAN FOR 'PINK' FOLLOW-UP

AFTER hanging around at No 1 for a while and now swinging nicely at No. 2, Scaffold could be forgiven (if you'll pardon these dreadful puns) for rushing into the studios and bunging out a quick follow-up to keep themselves out of the red and in the pink.

"But we haven't got any plans for another single, Mike McGear told me seriously when we met a couple of days ago. "And I doubt if we'll release another one for some time. It's not that important—we'd rather wait and see."

To make up for this lack of singles action, added Mike, the trio plans to specialise in two kinds of albums: "talkies," and "singies." He feels there are two distinct sides to Scaffold, and he believes both sides of their humour should be given a fair share.

He told me: "We feel quite strongly about this two-sides business, which is why we originally wanted 'Lily The Pink' and 'Buttons Of Your Mind' to be a double-A release.

"'Lily The Pink' is us being commercial, and the other side is more a case of us trying to do something we really like.

"Anyway, in a week or two, we'll be going into the EMI studios to do an album which will have our dialogue stuff on the one side coupled with our musical efforts."

The not-so-mad SCAFFOLD, currently doubling (their loot) at the Open Space Theatre and Ronnie Scott's Jazz Club, both in central London. They are (l. to r.) ROGER McGOUGH, MIKE McGEAR and JOHN GORMAN.

Incidentally, Mike requested me to ask around regarding a pianist to accompany Scaffold on tour—and preferably someone who doesn't mind working around the North a lot. Any takers?

They'll be needing him as soon as they finish the month in London they've just started, what with appearing at Ronnie Scott's Jazz Club and then doing an extra bit of work on some nights by taking part in a revue at the Open Space theatre.

This is the longest time Scaffold will have been in one place since their early Liverpool days. Roger the Poet reckons it will be a worthwhile experience, because the three of them might be able to settle down and relax a bit.

Roger has plenty of extra-curricular work on his plate, anyway; the publishers, Jonathan Cape, will be bringing out a new book of his shortly, and at the moment Roger is busily sifting through the final material. He calls the book "Watchword" and among other poems is "Active (Act of) Love," which he often features in the Scaffold stage act.

"We are all working full out at the moment," said Roger drily. "We're not smoking and drinking, and we've no time for girls. People will get the wrong impression!"

ALAN SMITH

DUSTY (Continued from front page)

ideas; things are moving both ways now."

The Chambers Brothers were mentioned as an example of psychedelia mixed with soul, and Dusty suggested Jimi Hendrix as another good example.

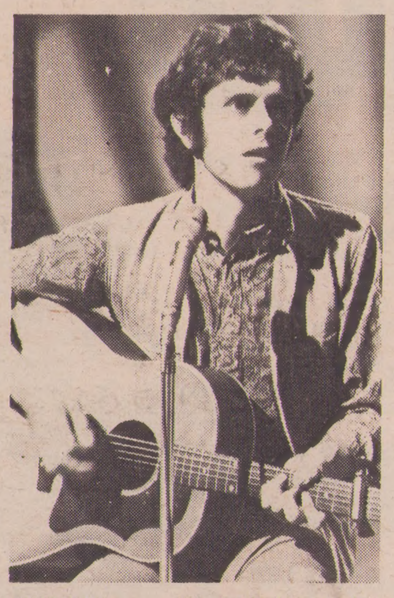
"Motown is samey," she continued, "but it still produces some beautiful sounds.

"But they seem to be doing all right in the chart to me, and it really pleases me to see someone like Stevie Wonder with a hit. Marvin and Tammi's is another good one. I don't particularly like Wilson Picket but 'Hey Jude' is a good record."

Just before we finished, Dusty brought up the subject of the importance of hits to her.

"A lot hangs on them," she said suddenly. "I'd hate to do that corny routine about people saying you don't need hits because you are established.

"I love having records in the charts. If it stopped, I would accept it and I could do without them from the point of view of work. But I want to go on having hits as long as I can. . . ."—**NICK LOGAN.**



DONOVAN . . . "I don't know what to sing . . ."

How Donovan hushed the German hecklers

I WENT to see Donovan in Hamburg's Musikhalle and experienced a great emotional experience, watching him react to interruptions accusing him of commercialism and seeing him cope with it. This was at the start of his German tour. He was fantastic (writes Antje Voit, a German girl who is a folk singer and a great pop music enthusiast).

Everybody seemed to be excited and agreeably surprised by him. But some young people in the audience tried to interfer and almost ruined his show with its marvellous atmosphere.

They were from the very left SDS, the students' party in Germany. They started shouting at Donovan: "Yesterday protest, but today business." One had to admit that the price of tickets was high, mostly about £2 and Donovan appeared all by himself, playing his own guitar and singing for two hours.

Before the shouting started, the protestors threw leaflets from the upper circle and although they were stopped by attendants during the first half of the show, they moved to another balcony at the interval and threw hundreds more from there.

At first the shouting at Donovan was taken as fun, but when it persisted, fans became angry and shouted back at the students. Donovan stopped singing. He seemed to be very confused and literally lost contact with the audience completely.

I got the idea that he felt he was alone in a room. He started strumming his guitar without singing, just strumming odd chords.

After a time the audience went quiet. Donovan then looked up at the upper circle and said calmly: "This is no demonstration, this is music, music." One of the girls shouted back that music was demonstration, and he grinned: "I know that better than you."

Then he looked down at the stalls and said in the small voice of a child who has lost its mother: "I don't know what to sing." He didn't seem to be acting. He looked as if he had genuinely lost control of his performance.

Fans help out

His fans realised what had happened and came to his aid, requesting him to sing certain numbers. Those who wanted to hear "Season Of The Witch" had the loudest voice. He sang a version, nobody knew. Only the words were the same, but while he was singing, he got everything under control again. Everybody could watch him going through this unknown situation. After he had finished the song he blew a kiss to the audience and said a very shy "thank you."

This situation only took up about five minutes of those two hours of his show but brought his fans closer to him than ten new LPs could!

I spoke to a lot of people in the audience after the show and all said that it is wonderful to see, although it was not at all wonderful for the star.

One of the girls said: "They make it so expensive, so that only his real fans go to see him because that's what makes him calm and gives him the self confidence he needs so much to interpret his songs and express himself."

He didn't announce his last song as being the last one. He just sang it, then got up, took his guitar, bent down to the audience once and walked out, leaving all the flowers fans had thrown to him during his songs.

Everybody kept on clapping and calling out his name and "decapo" but Donovan never came back. I am sure he was fed up with everything and didn't have the slightest idea what a big success the show was. His biggest success was showing his human feeling, not singing "Hurdy Gurdy Man." First of all, people were fascinated by a voice, now by a person.—**ANTJE VOIT.**

Top scoring Chart-point singles for 1968

COMPILED BY DEREK JOHNSON

Based on 30 points for No. 1 NME Chart place; 29 for No. 2, etc.

1	WHAT A WONDERFUL WORLD (Louis Armstrong)	406
2	I PRETEND (Des O'Connor)	372
3	THOSE WERE THE DAYS (Mary Hopkin)	363
4	THE GOOD, THE BAD AND THE UGLY (Hugo Montenegro)	316
5	YOUNG GIRL (Gary Puckett & the Union Gap)	300
6	MONY MONY (Tammy James & the Shondells)	283
7	DELILAH (Tom Jones)	276
7	THIS GUY'S IN LOVE WITH YOU (Herb Alpert)	276
9	JESAMINE (Casuals)	274
10	HEY JUDE (Beatles)	273
11	LITTLE ARROWS (Leapy Lee)	272
12	BABY COME BACK (Equals)	269
13	SIMON SAYS (1910 Fruitgum Co.)	268
14	HELP YOURSELF (Tom Jones)	265
14	I'VE GOTTA GET A MESSAGE TO YOU (Bee Gees)	265
16	CINDERELLA ROCKEFELLA (Esther & Abi Ofarim)	260
17	HONEY (Bobby Goldsboro)	259
18	SHE WEARS MY RING (Solomon King)	255
19	DO IT AGAIN (Beach Boys)	250
20	A MAN WITHOUT LOVE (Engelbert Humperdinck)	249

NEW to the charts

TULL WROTE OWN HIT

LIKE the r-and-b boom that left behind groups like the Stones, Manfreds and company, the current interest in British blues is shaping up to present the groups that will be left behind to take their place in the pop establishment when the boom has died away. Fleetwood Mac will still be around and so too, I believe, will Jethro Tull, who enter the NME singles Chart for the first time this week with the self-penned "Love Story."

By Nick Logan

Jethro Tull — the original gentleman of that name was a major force in the pioneering of agricultural improvement in the 18th century — consists of **Ian Anderson,** flute, mouth organ, claghorn, singing, **Clive Bunker,** drums, **Glenn Cornick,** bass guitar, and **Martin Barre,** lead guitar. Martin replaces Mick Abrahams who left the Tull a week ago to form his own group.

Ian Anderson, a 21-year-old native of Blackpool, is a talented writer, a brilliant flautist, a fine singer and is as honest and unpretentious as a stick of Blackpool rock.

He is also an incredible showman on stage who will no doubt take his place alongside the Jaggers and Arthur Browns of this world in time.

The group has been in existence for just over a year and their adept mixing of jazz and blues — they themselves fix no labels—has brought them a strong following from the new audience for the blues and from those looking for something different.

Their first single, "Song For Jeffrey," was good enough to have made the Chart; their first album, "This Was," became one of the surprise big sellers of 1968.

When the present blues boom fades away, Jethro Tull will still be around — that is if their musical integrity hasn't broken them up and sent them off in search of other things.

They are like that — honest to themselves and their followers, young, demanding, raw — and it shows in the music they produce.

We regret due to space limitations we have to hold over till next week the FLEETWOOD MAC Lifelines.

Great start to the New Year with MCA Records

Big Bill
always Patsy Cline
Ring of Fire BURL IVES
AL JOLSON Toot Toot Tootsie
Memories of time unwound
THE IRISH ROVERS Liverpool Lou

Rabbit Mackay & the Somis Rhythm Band.
'Bug Cloth'
Mono MUP 351 Stereo MUPS 351
Rabbit Mackay surrounds himself with unique musicians who create a wild, exciting cranky tonk sound.

Patsy Cline
'Always'
Mono MUP 350 Stereo MUPS 350
There was truly a bit of Patsy's soul in every song she sang, but it is especially so with the tracks on this album.

Burl Ives
'Ring of fire'
Mono MUP 349
Stereo MUPS 349
A Burl Ives album full of all-time country music favourites.

Amory Kane
'Memories of time unwound'
Mono MUP 348
Stereo MUPS 348
This first album of Amory Kane is a Double-R Production by Steve Rowland and includes nine Kane originals.

Al Jolson
'Toot, Toot, Tootsie'
Mono MUP 352 Stereo MUPS 352
This collectors album has now been re-released by MCA.

The Irish Rovers
'Liverpool Lou'
Mono MUP 353
Stereo MUPS 353
This album is a 'happy sound' from the Irish Rovers. These four Irishmen are top entertainers in Canada, Australia and the USA.

mca RECORDS

A NEW ALBUM & SINGLE FROM SERGIO MENDES & BRASIL '66

Fool On The Hill
AMLS 922 (S)

Scarborough Fair
AMS 739

A&M RECORDS

JOE LOSS LIMITED
MORLEY HOUSE, REGENT ST., LONDON, W.1 01-580 1212/3 2323/4

JOHNNY HOWARD AND HIS BAND
RABIN AGENCY GLOUCESTER MANSIONS, CAMBRIDGE CIRCUS LONDON, W.C.2. 01-836 2816

STAPLETON-LIPTON ARTISTES & MUSIC LTD.
Bands • Orchestras Cabaret Artistes • MAYfair 5036

SUPER HIT IN THE STATES AND CANADA
Bound to be a BIGGIE HERE!
MAGIC LANTERNS
with "SHAME SHAME"
Book them with us now
Agents: ALAN ARNISON AGENCY LTD. Tel. Stockport 061-480 2448/9/40

CARRINGTON-SHARP ASSOCIATES LTD.
BANDS, GROUPS, DISC JOCKEYS, CABARET, etc. 01-437 0959/0885

THE FACTOTUMS
ARE ALIVE AND WELL
AND LIVING IN . . . DROYLSDEN?
Bookings: Bron Artistes Management Ltd.
(Incorporating Jim Godbolt Agency)
29/31 Oxford Street, London, W.1
GER 5063/6, Jim Godbolt or Don Kingswell

CLAYMAN AGENCY 7/8 ALDGATE HIGH ST. E.C.3. 01-247 5531(10 lines)
OVER 100 TOP GROUPS! BANDS!
SOLE REPRESENTATION
BANDWAGON
TOUR EXTENDED! JAN. 7th - FEB. 24th, '69

RADIO LUXEMBOURG
FULL PROGRAMMES 208 METRES

SUNDAY
7.00 Noel Edmonds. 9.00 David Symonds Show. 10.00 Jimmy Savile. 11.00 Sound Survey. 12.00 David Christian Show.

MONDAY
7.00 Tony Prince. 9.00 Dave Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 Noel Edmonds Show.

TUESDAY
7.30 Tony Prince. 9.00 Dave Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 Noel Edmonds Show.

WEDNESDAY
7.30 Tony Prince. 9.00 Dave Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 Noel Edmonds Show.

THURSDAY
7.30 Tony Prince. 9.00 Dave Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 Noel Edmonds Show.

FRIDAY
7.30 Tony Prince. 9.00 Dave Jensen. 10.30 Paul Burnett. 12.00 Its Alan Freeman. 1.00 The Late Show. 2.00 Noel Edmonds Show.

SATURDAY
7.30 Tony Prince. 9.30 Dave Jensen. 12.00 Its Alan Freeman. 1.00 Jimmy Savile's Bus Shelter. 1.30 David Christian Show.

★ ★ ★
NEWS ON THE HOUR THROUGH EVERY EVENING. Close-down 3.00 a.m.

★ Finest Postal Service For All Readers
★ Special Export Prices For Overseas Readers.
★ All U.K. Orders Post Free Over £2 Value.
CENTRAL RECORDS
Send your Order Now, or Write for Details to: 10 MANCHESTER OLD ROAD, MIDDLETON, MANCHESTER M24 4DF.

JIMI'S EXTRA NUMBER CAUSES PANIC

TERRY QUINN'S TV

I HAVE the feeling that it might be some time before Jimi Hendrix works on BBC-TV again!

Last Saturday I was one of the lucky few in Studio 4 at London's Television Centre who watched the fantastic Mr. Hendrix make his first British TV appearance since his smash American tour. All this was quite a scoop for Lulu and viewers might remember that Jimi performed THREE numbers; although, as NME's Richard Green happened to remark at the time: "Who's counting?"

Well, producer **Stanley Dorfman** WAS. You see Jimi was only supposed to do TWO numbers and he threw in the third at the last moment as a tribute to the **Cream**. (Having declared his "Hey Joe" rendition, for which he couldn't remember the words, as "rubbish"!).

This was a complete surprise to Lulu, not to mention her producer, who had to do some frantic on-the-run changes to the final minutes of the programme!

You can believe me that the startled look on Lulu's face as she said "Thank you very much Jimi" was for real.

For millions of fans — plus Richard Green — Jimi can do no wrong, but you can take it from me that last Saturday's Jimi Hendrix **Experience** was one that Lulu, Stanley Dorfman and the BBC will remember for some time to come!

● After last Saturday night's **Lulu** show, everybody went back to **Maurice Gibb's** flat to watch a play-back of the programme. Maurice has his own Video tape recording machine, a nice toy you can have too, if you have a spare couple of thousand!

IF you didn't get an invitation to **David Frost's** huge end-of-the-run carnival party at Alexandra Palace last Sunday night then I'm afraid you are definitely not in the Show Biz Top 20 — in fact, you're not even in the Top 1,000.

Dave Clark was there holding hands with **Kathy McGowan** and looking very romantic. While I'm in the name dropping mood I might as well mention that I saw **Cilla Black** playing cocoanut shies and the **Scaffold** riding the Helter Skelter . . . not to mention **Rolf Harris, Judy Garland, Diana Dors, Joe Brown, Topol** and **Danny La Rue**, all delightedly playing the free carnival games like kids . . .

Funniest sight of the night had to be **Clement Freud, Stirling Moss** and the **Bishop of Southwark** driving Dodgem cars and trying carefully to avoid **Mrs. Mary Whitehouse.**

FOR SALE 1/- per word

ATTRACTIVE PRINTING. Cards 15/-. Letterheads 17/6. Fancy Cards 20/- per 100. C.W.O. Jones, 346 Bacup Road, Todmorden, Lancs.
GIANT SIZE (40in × 30in) **PERSONALITY PHOTOGRAPHS.** Bob Dylan,, Jimi Hendrix, Cream, Elvis Presley, Lulu, Peter, Paul & Mary; Scott Walker, Supremes, John Lennon, Mick Jagger, Clint Eastwood, El Cordobes, Jane Fonda, Clark Gable, Che Guevera, Terence Stamp, Barbra Streisand, Elizabeth Taylor, Raquel Welch, Brigitte Bardot, Ann Margaret, Muhammad Ali, Joan Baez, Batman, Warren Beatty, Bonnie & Clyde, Julie Christie, Culp & Cosby, Steve McQueen, Monkees, Paul Newman. 9/6d each to Abstract Sales Company (NME14), 8 Kingfisher Drive, Benfleet, Essex.
HAVE YOU heard "The Eurovision Song Contest 1968" or the play "A Matter of Diamonds" by Cliff. For more details: — 2 Toft's Avenue, Wyke, Bradford, Yorkshire.
N.M.E. March 1964 - December 1968. Offers? — 30 Weldon Avenue, Sunderland, Co. Durham.
POSTERS. For the largest selection of posters, write to Bob Stevens, Dept M, 30 Baker Street, London, W.1. Please send 1s. 0d. in stamps. Trade and overseas enquiries welcome.
PSYCHEDELIC STATIONERY. Great new idea for giving your correspondence a "fab look." Send 5d. stamp for **FREE** samples of designs and colours to: Reliable Supply Company (Dept. NME/12), 24 Store Street, London, W.C.1.
VINTAGE ELVIS books and magazines. S.a.e. — Lawson, 15a Orchard Road, Anlaby Park, Hull.

TUITION 1/6 per word

A BALLAD Singing Career. Concord School of Singing trains you for professional work on T.V., records and clubs. Many former students now stars on T.V. and Records. Professional work assured for all fully trained students. Tel. RIV 9228 for voice test to assess your potential.
ACKNOWLEDGED as the best, the Ivor Mairants postal courses for plectrum and finger-style guitar. — Particulars, Ivor Mairants Musicentre Ltd, 56 Rathbone Place, London, W1P 1AB.
BOB ANTHONY'S complete singing course recommended by Matt Monro, "Singing to Stardom." Learn correct breathing, recording and cabaret technique. 10/6d, post free. — 51 Bathurst Mews, Lancaster Gate, W.2.
MAURICE BURMAN SCHOOL OF MODERN POP SINGING. Private tuition. Beginners encouraged. — 137 Bickenhall Mansions, Baker Street, W.1. HUN 2666.
SITAR TUITION. — 01-340 4343.

MUSICAL SERVICES 1/6 per word

EARN MONEY SONGWRITING. Amazing free book tells how. L.S.S., 10-11 X, Dryden Chambers, 119 Oxford Street, London, W.1.
POP SONGWRITER requires female partner with good musical ideas. Birmingham or Midland area. — Write Box No. 2676.
QUO VADIS for your demo? To us of course . . . we're the experts. As well as a free booklet you'll get a record catalogue.—Menlo Music, Limerick, Ireland.

BANDS 1/- per word

A.1. BANDS. — 876 4542.
BEAT GROUPS. Bands. All types. Reasonable prices. — 01-965 2991.
HOWARD BAKER and Band. Cabaret. Anywhere. 69 Glenwood Gardens, Ilford. 01-550 4043.
LOU PREAGER'S PRESENTATIONS. Bands, Cabaret. — 69 Glenwood Gardens, Ilford. 01-550 4043.
DISCOTHEQUES, Bands, Groups. — 01-361 9385.

ENGAGEMENTS WANTED 9d. per word

A.1. ACCORDIONIST. — 876 4542.
A.1. PIANIST. — 876 4542.
COLOURED TENOR and alto-versatile Saxophonist.—696 1116, Rex.
INTERNATIONAL GROUP. Wimbledon Girl Singers. Malcolm Parker (Director). — 01-25 57168.

VOCALIST WANTED 1/- per word

NORTON YORK Agency requires vocalists. — See "Groups Wanted."
YOUNG LADY, COUNTRY WESTERN/FOLK singer wanted for permanent touring double act. Some standards. Apply **NOW** with photograph (returned) stating age, height, telephone number to Box No. 2679.

WANTED 1/- per word

CILLA, DUSTY, Springfields, Bachelors' pictures. Your prices or swap for stars of your choice.—Margaret Wilkes, 56 Hinstock Road, Handsworth, Birmingham 20.

SPECIAL NOTICES 1/6 per word

ELVIS'S TICKLE ME plus Easy Come, Easy Go at the Plaza Theatre, Newent, Gloucestershire, on Thursday, February 27, plus Social organised by West London/Gloucestershire branches of the Fan Club. Tickets at 6s. 0d. from—Peter Wilson, Speech House Hotel, Coleford, Gloucestershire.

INSTRUMENT REPAIRS 1/- per word

EXPERT ACCORDION and Chromatic Harmonica Repairs Service. Hohner instruments only. — Hohner (NME), 11-13 Farringdon Road, E.C.1. HOL 3056.

ARTISTES WANTED 1/- per word

COLOURED or White drummer and organist wanted immediately. — Phone Paddington 4914.

NEXT WEEK
FLEETWOOD MAC
•
MOODY BLUES
•
MALCOLM ROBERTS

The NEW MUSICAL EXPRESS
CLASSIFIED ADVERTISEMENT RATES

Please allow 2 extra words if Box No. is required and add 3/- for Service charge
All trade announcements 2/6 per word
Heavy block capitals after first two words are charged at double rate. All classified advertisements must be prepaid and sent to:—
CLASSIFIED ADVT. DEPT.
The New Musical Express
112 Strand, London, W.C.2
01-240 2266 (5 lines)

RECORDS FOR SALE 1/- per word

FREE this month issue of "**THE RECORD BUYER**" Magazine, listing over 5,000 titles! 52 pages! Also full details of our 24-hour "send no money — pay later" service. A must for **THE RECORD BUYER.** Send 6d in stamps to: **HEANOR RECORD CENTRE** (Dept. NME), 41 Derby Road, Heanor, Derbyshire.
INTRODUCING A Fantastic new service for all collectors of U.S. Material. New releases. Past Hits 45's L.P.'s all available. — Send S.A.E. for list to: Moore, 16 Leighton Road, Linslade Leighton Buzzard, Beds.
JUKE BOX and unused singles from 1/11d. Large S.A.E. for lists.—Carn, 52 St Martins View, Leeds.
OLDIES (Unplayed). Send S.A.E. for lists. — 12 Winkley Street, London, E.2.
POP RECORDS Ex-Jukebox, money returned if not satisfied. — Send s.a.e. for lists to 46 Alwen Avenue, Birkby, Huddersfield, Yorkshire.
RECORD BAZAAR. 50,000 from 2s. Write for lists. 1142-6 Argyle St., Glasgow.
SOUL CITY Record Store Annual Sale starts on Friday, January 10, at 9.30 a.m. Many reductions and speccial offers. 17 Monmouth Street, London, W.C.2.
"**THE DUCK**"—Jackie Lee "Dancing In The Street" Martha and Vandellas, "SOS/Headline News"—Edwin Starr 9/- each. Soul singles catalogue 1/-. L.P.s catalogue 1/-. — Disc Stop, 256 Waterloo Road, Manchester 8.
1956-68, 45s, L.P.s for sale. Many rare deletions included. Send s.a.e. for list to Moore, 73 Mill Road, Leighton Buzzard, Beds., or call at 16 Leighton Road, Linslade, Beds.

RECORDS WANTED 1/- per word

A GOOD price for L.P. records. Any quantity. All types. Send now for cash by return. — Tony's Store, 125 Oak Road, Luton, Beds.
ALL YOUR unwanted 45s, L.P.'s bought. Any quantity. High prices paid for your rare R&R, R&B discs in good condition. Send for cash by return to Moore, 16 Leighton Road, Linslade, Beds.
CASH FOR your unwanted records. Send list with s.a.e. for free estimate. — **DUCKWORTHS RECORDS, BOTTESFORD, NOTTS. NG13 OEF.**
STATE YOUR own price. Call on Me — Bobby Bland, The Tams—Hey Girl Don't Bother Me, Edwin Starr—Agent Double-O Soul. — Peter James, 42 Lount Walk, Newtown, Birmingham, 19.
WANTED BADLY: Please state price: Don Julian, "Philly Jerk"; Sharpees, "Do The Forty-Five"; Invitations, "What's Wrong With Me, Baby"; Larks, "The Jerk"; Carrolls, "Surrender Your Love"; Vibrations, "Shout"; Ad-Libs, "Neighbor, Neighbor"; Markeys, "Philly Dog"; C.O.D.'s "Michael"; Moods Mosaic, "A Touch of Velvet"; Detroit Spinners, "Sweet Thing"; Len Barry, "The Moving Finger Writes." — Tony Brown, 75 Harrington Street, Cleethorpes, Lincolnshire.
WANTED. BEATLES Christmas Record No. 1 for Beatle Collection. State price or what required. — Thomas Downes, 221 Windmill Road, Crumlin, Dublin, 12, Ireland.

GROUPS WANTED 1/3 per word

AVAILABLE GROUPS required for two circuits (especially midweek). Also weekday residencies, Boathouse, Kew. Now booking summer seasons.—Norton York Agency, 86 Turnham Green Terrace, London, W.4. 01-994 4895.

RECORDING 1/- per word

SOUND ORGANISATION. Four track-sixteen channel equipment. — 01-393 0603 or 01-644 6328.
SOUNDSGOOD RECORDING Studios, Martello Camp, Walton-on-Naze, Essex. Full recording services. Phone Frinton-on-Sea 4314.

SITUATIONS VACANT 1/- per word

GUITAR VOCALS, Irish, clean cut, mid-twenties, for well established theatre and cabaret act.—Details with photo to Box No. 2678.
WANTED: AGENCY / MANAGEMENT for group with a future. — SW1 2024.

SITUATIONS WANTED 1/- per word

CAN YOU HELP? Energetic, educated male raver seeks disc jockey work. Central London disco. preferred. Box 2675.
COLOURED BASS Guitarist wants to join new Group. — Edward Quintyne, 145 Maybury Road, Woking, Surrey.
LONDON STUDENT wants to review pop records for newspaper, or similar, for small financial reward. — Box No. 2677.

HI THERE . . . . . .
Do you know where to go for some of the most way-out fashions — man and girl. And cheap too!! For groups, for ravers and for you — real ARMY — NAVY SURPLUS — but only the best.
★ **LAURENCE CORNER** ★
62-64 Hampstead Road, London, N.W.1
2 mins. Warren St., Euston. 34-page catalogue 1/- post free. Bell-bottoms, uniform tunics, camouflage jkts., floppy hats, weirdy wear, etc.

FAN CLUBS 1/3 per word

BARRY RYAN Fan Club, s.a.e. 44 Ernest Grove, Beckenham, Kent.
GEORGIE FAME Fan Club. — Secretary, 56 Old Compton Street, W.1.
"**ENGELBERT FANS**" (stamped addressed envelope, please) to Engelbert Humperdinck Fan Club. 44 Fontwell Park, Ashford Middlesex.
GENE PITNEY Continental Club. — Hank, P.O. Box 151, Roosendaal, Holland.
INTERNATIONAL CLIFF Richard Fan Club, Postbox 4164, Amsterdam, Holland.
KENNY BALL Appreciation Society, s.a.e. to Miss Pat Sanders, 18 Carlisle Street, London, W.1.
PAUL JONES Fan Club. s.a.e. to Pat Jennings, 24 Denmark Street, W.C.2.
SPOOKY TOOTH FAN CLUB. — Write to Louise Brassington, 36 Farbrook Way, Willenhall, Staffs.
STATUS QUO, c/o Jo, 441 Westhorne Avenue, Eltham, London, S.E.9. Send s.a.e. Membership 5s. P.O.
THE OFFICIAL Chris Farlowe Fan Club. — Sue Joslyn, 2 Henslowe Road, London, S.E.22.
TOM JONES Official Fan Club,. S.a.e. for details to Jo, P.O. Box 25, Post Office, Weybridge Surrey.

DISCOTHEQUES 1/- per word

DISCOTHEQUE MADE to your specification. Technical layout and advisory service. For further details, Tele-Radio Ltd., 189 Edgware Road, London, W.2. Tel 01-723 4455.
"**THE TWANG**" Discotheque. Lights: D.J.: Every conceivable type of records. Brilliant sound and presentation. Fully mobile. — Telephone Marlow (Bucks). 3488.

DOC IS THE 'TOP POP' FOR DRUMS
Doc Hunt says:
Top Drummers on Sessions, TV, B.B.C. and Symphony AND the little boy in the sticks all get the same 'DOC HUNT Treatment' — the BEST!! Use the post with confidence. The Doc gives service — and the best deals in Drums and Drummers' Gear.
See your Drum Doc NOW!!
DRUMS & OLD GEAR BOUGHT FOR CASH
S/H BARGAINS - REDUCING - ALL REPAIRS - HUNT FOR HEADS
PART EXCHANGES - RESPRAYING
8 a.m.-5.30 p.m., 8 a.m.-1 p.m. Sats.
Write for particulars
L. W. HUNT DRUM CO. LTD.
THE DRUMMERS' HEADQUARTERS
10/11 ARCHER STREET, SHAFTESBURY AVENUE, LONDON, W.1 (REAR OF WINDMILL THEATRE). GER 8911/2/3.

There's a money back guarantee that YOU can write Norman's StreamLine shorthand after only six one-hour lessons — even if you have failed with other shorthands!
StreamLine is a pure symbol system—not speeded-up longhand. It is ultra-modern and based on simplicity for speed. The complete postal course, corrected and returned, costs only £1 15s.
For free descriptive leaflet:
NORMAN'S STREAMLINE SHORTHAND (PS)
36 Cumberland Street, Workington, Cumberland
(Workington 2548)

PAPWORTHS FOR RECORDS
Tax free to all parts of the world. Cheapest postage. Best currency rates. Quick despatch. Satisfaction guaranteed. Send for details and free lists.
PAPWORTHS OF NOTTINGHAM
32 Alfreton Road, Nottingham, NG7 3NL, England

JANUARY
rave!
SPOTLIGHTS SCENE '69
• My friend Scott — by Jonathan King
• Is this the end of the Bee Gees?
• John Peel on underground music
• Giant-size colour hang-up of Chip Hawkes
• Crisis point — what happens if you leave home
• More of the Facts of Life
• At home with Barry Ryan — in colour
NEW YEAR ISSUE
OUT NOW 2/6

Why not ask your Newsagent to reserve a copy of the NME each week? In the event of any difficulty, complete the subscription form below and send it to us with your remittance. YOU CAN MAKE SURE OF YOUR COPY EACH FRIDAY BY POST

NAME .....

ADDRESS .....
(BLOCK CAPITALS)

.....

.....

Tick period required: 12 months (£2 10s. 0d.); 6 months £1 5s. 0d.). Overseas £2 10s. 0d. (surface mail). Post to: "New Musical Express", Tower House, Southampton Street, London, W.C.2

CRIME DETECTION and COUNTER-INTELLIGENCE
train from scratch in the R.A.F. Police

Combat crime! Safeguard the secrets of the Service! Protect visiting Heads of State! Learn to drive police vehicles! It's an action-packed job. Well paid. With leisure, travel, friends and sport thrown in. Find out more. Visit your nearest R.A.F. Careers Information Office. Or send this advertisement to R.A.F. Careers (607TK1), Victory House, Kingsway, London, W.C.2.

Name.....
Address.....
.....
.....
.....
Date of Birth.....
(No O-Levels or experience needed)

Royal Air Force
THE WORLD OF THE AEROCRAT

HIT DISCS !

THE IMPOSSIBLE DREAM

MATT MONRO
on CAPITOL CL 15573

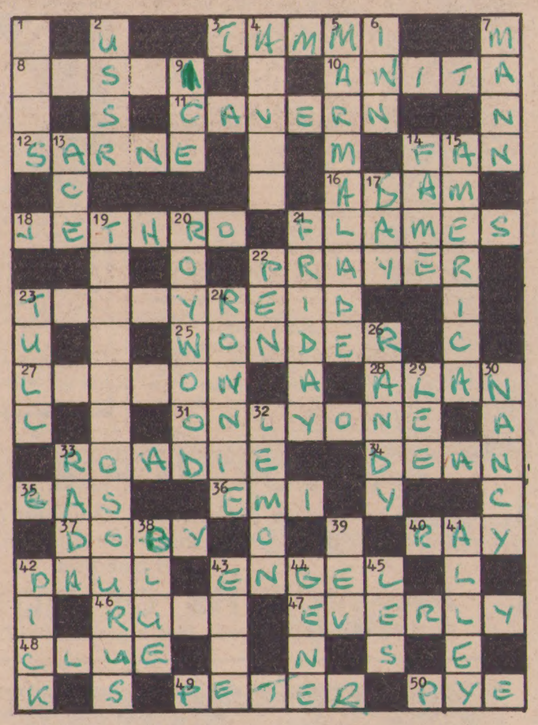
MOONLIGHT CLAIR DE LUNE

THE ROBERTO MANN ORCHESTRA AND CHORUS
on DERAM DM 218

K.P.M., 21 DENMARK STREET, W.C.2 01-836 3856

NME POPWORD

Compiled by Christine Glover, Guildford, Surrey.



CLUES ACROSS

3. Half a Tamla duo
8. Status Quo leader
10. Girl singer
11. Club that became world famous
12. Sang "Come Outside"
14. Describes you?
16. Singer who has recently turned to acting
18. and 23 down. Named after agricultural pioneer
21. See 38 down
22. Aretha said one
23. Talented young singer-guitarist (2 words)
25. Motown star who's amazing perhaps
27. One of the Stones' Circus "Supergroup"
28. A price tag you might say
31. According to Marbles, the number of women (two words)
33. He's the man who carries the gear
34. Marmalade lead singer
35. What Mason's car might run on?
36. Organisation in Manchester Square
37. Gulliver?
40. Dave's brother
42. Wrote the No. 1 hit
43. Scott
46. Locomotive ska character
47. Brothers
48. This is one
49. Husband of Mireille
50. Record label

CLUES DOWN

1. Statue dedicated to Leapy or Love Affair?
2. Country the Beatles are back in?
4. and 29 down. Guitar star
5. For them, life goes on
6. Pop . . .
7. Can mean just one or five men
9. ". . . In The Sun"
13. Ex-Move
14. As his name suggests, he has stardom
15. Nice country?
17. Love Affair spent one without love
19. Positively prehistoric
20. Move writer (two words)
21. Day that Easybeats had on their mind
22. "With . . . In Hand"
23. See 18 across
24. Otherwise Plonk
26. Mr. Newman the songwriter
29. See 4 down
30. The "Boots" girl
32. Pipers' fruit
33. Actors' school
38. and 21 across. Group used to back 14 down
39. Mr. Bevan
41. Where you'll find the NME's Cat
42. As Alan Freeman's pops are
43. . . . Apparent
44. "Tulsa" singer
45. Songwriter Barry's partner

Answers next week and here is last week's solution

Across: 1 Joe Cocker; 5 Johnnie; 8 Casuals; 10 (Peter) Asher; 12 Engelbert (Humperdinck); 14 Paper; 16 Anne; 18 Herb (Alpert); 19 Roger (Miller); 20 Solos; 21 Maus; 23 A Toy; 26 Decca; 27 River; 28 Rain; 29 Stan; 33 Cream; 34 Mantovani; 36 Split; 38 (Otis) Redding; 39 Dave Dee; 40 Barry Ryan.

Down: 1 Jack Flash; 2 (Brian) Epstein; 3 Orange; 4 RCA; 5 John Tebb; 6 New; 7 Emperor; 9 Sale; 11 Reperata; 13 Eyes; 15 Peggy; 17 Ros; 18 Hot; 20 Supremes; 21 Movie; 22 Len; 23 Ace; 24 Bandwagon; 25 Tremeloe; 26 Dion; 27 (Cliff) Richard; 30 Trinity; 31 Four; 32 (Long John) Baldry; 35 Bev; 37 Tab.

TAIL-PIECES BY THE ALLEY CAT

IN the NME Points Table from 1958-1968, this eleven-year period produces the following Top 10: **Cliff Richard** (4,666), **Elvis Presley** (4,096), **Beatles** (3,169), **Everly Brothers** (1,991), **Shadows** (1,886), **Connie Francis** (1,572), **Rolling Stones** (1,547), **Adam Faith** (1,487), **Roy Orbison** (1,437) and **Hollies** (1,211) . . . In America, it seems **Arthur Conley** has hit version of **Marmalade's** No. 1 here . . . Million world-sales for **Foundations'** "Buttercup" . . .

Pop personalities at **David Frost's** Alexandra Palace party included **Des O'Connor, Cilla Black, Max Bygraves, Vera Lynn, Rolf Harris, Joe Brown, Anita Harris, Topol, Mike McGear, Dave Clark, Danny La Rue, Susan Maughan, Ronnie Carroll, Julie Felix, Jimmy Tarbuck, Peter Cook, George Martin** and **Cathy McGowan** . . . His instrumental version of **Beach Boys'** "Good Vibrations" next **Hugo Montenegro** single . . . Canadian Gold Disc for **Leapy Lee's** "Little Arrows".

Death of **Gerald Marks,** music paper publisher and **Allisons'** manager . . . **Keith Potger,** late of **Seekers,** presented with baby daughter **Cassandra** by wife **Pamela** . . . **Paul Anka** partnered by **Steve Lawrence** in new music firm.

Next U.S. **Madeline Bell** single updates **Cilla Black's** "Step Inside Love" . . . **Diana Ross** and the **Supremes** brilliantly produced on **Bing Crosby's** show (BBC-TV) . . . His father Lebanese, **Tiny Tim's** mother Jewish! . . .

After hearing **Leapy Lee's** follow-up single, your **Alley Cat** forecasts another success for **Gordon Mills** . . . No. 1 in New Zealand: **Tremeloes'** "My Little Lady" . . . Is **John Lennon's** favourite comedian **Graham Stark?** . . .

Will **Troy Dante** (one of **Leapy Lee's** best friends) be **Gordon Mills'** next protege? . . . In your **Alley Cat's** opinion, OBE award for **Vera Lynn** 20 years too late . . . **Bob Hope** cracked: "**Bing Crosby** was the **Tiny Tim** of his day!" . . .

Why did **Ray Connolly** ("Evening Standard") attribute **George Harrison's** nasty quote to **Paul McCartney?** . . . Title tune music by **Elmer Bernstein** with lyrics from Eritain's **Don Black** for "Midas Run" film . . . Death of **Harold Davison's** mother . . .

Is it the "**Rolf Harris** Show" on BBC-TV, or the "**Young Generation** Show"? . . . Following chart successes by **Danny La Rue** and **Donald Peers,** don't be surprised to find **Vera Lynn** entering Top 30 . . . Isn't new **Move** hit reminiscent of **Beatles'** "Penny Lane"? . . .

For EMI recording manager **Bob Barratt's** wife — twin girls . . . New **Donald Peers** and **Jethro Tull** chart entries tipped by **Derek Johnson** in November . . . **Lulu** should consider retitled version of **Des O'Connor's** "One Two Three O'Lawrie." . . .

On her BBC-2 show with **Tony Hatch** last Friday, singer-lyricist **Jackie Trent** forgot her own words! . . . Last week's Top 30 says reader **John Heathcote** resembled a building site: starting with **Scaffold,** followed by **Foundations** — with help from **Judy Clay!** . . . After waxing "Blackberry Way," did **Move** have a jam session?! . . .

Nancy Sinatra to marry TV producer **Jack Haley Jnr** . . . British hits approaching U.S. Top 30: **Tom Jones** "A Minute Of Your Time," **Foundations** "Build Me Up Buttercup" and **Barry Ryan** "Eloise" . . . In Hollywood, **Beatles** plan building recording studios with **Bill Cosby** partnering them . . .

His version of **Bobby Hebb's** "Sunny" on next **Stevie Wonder** LP . . . Excellent BBC-TV **Bing Crosby** show — particularly **Jose Feliciano's** performance . . . Whatever **Nancy Wilson** has got, **Salena Jones** can improve on it . . .

Her big test: **Mary Hopkin's** next single . . . Publicity for **Lulu's** engagement to **Maurice Gibb** a big feather in **Les Perrin's** cap . . . U.S. country disc star **Jimmie Davis** married singer **Anna Gordon** . . .

Can you visualise **Eric Burdon** a film star? . . . **Shirley Bassey** sued by her former agent **John Heyman** . . . "Sweet Cream Ladies" **Box Tops'** next single . . .

On U.S. TV, **Tiny Tim** duetted with **Bobbie Gentry** last Saturday . . . Visit from **Johnny Mathis** next month . . . It was suggested to **Pete Murray** and **Maurice Kinn** in Cardiff that **Mary Hopkin** should become Queen of Wales! . . .

Next **Joan Baez** LP comprises all **Bob Dylan** compositions . . . New group **Paul Winter Consort** will be produced by **Paul Stookey** (of the **Peter, Paul** and **Mary** trio) for **Herb Alpert's** A & M label . . . Will **Jimmy Savile** change his name to **Bingo Starr?!** . . .

Is **Sandie Shaw** waiting to hear title of **Mary Hopkin's** next single? . . . Confirmed: Pye is **Johnnie Ray's** next label . . . New title for **Danny La Rue's** hit suggested by **Dusty Springfield:** "On Mother Pride's Doorstep" . . .

Impressive **Toby Twirl** performance at London Playboy Club party for Press and d-js . . . Much improved: **Lulu's** BBC-TV show . . . How about **Bernard Braden's** version of "On **Barbara Kelly's** Doorstep"?! . . .

Theme from **Tommy Steele's** "Run Rebel Run" film (an **Elmer Bernstein-Don Black** composition) recorded by **Mary Hopkin** . . . In Las Vegas, **Dean Martin** becoming Riviera Hotel partner . . . **Danny La Rue** could retitle **Peter, Paul** and **Mary's** hit "Puff The Magic Drag On"! . . .

MIKI CURTIS, KONO, SABU, UME CHAN, HIRO and GORO are THE SAMURAI

united artists

DONALD PEERS

Unbelievable! — says Peers

"I CAN'T believe it," gasped Donald Peers. "In the NME Chart again after all these years!" And I couldn't believe that "Babbling Brook," the record that made Donald Peers the biggest solo star of the day, was as long ago as 1951.

By GORDON COXHILL who joins the NME staff this week

That was before the NME started printing charts!

No official sales figures are available, but "Babbling Brook" sold 250,000 in Scandinavia alone.

Another titbit from the mine of unbelievable information, is that for 18 years Donald has held the attendance record at the Royal Albert Hall for a one-man show. Which gives you some idea what a giant of an artist he was in those years.

I phoned the glad tidings that "Please Don't Go" had entered the chart at No. 23 to Donald at his hotel in Stockport, where he is currently playing the strolling minstrel, Alan A'Dale in the panto "Babes In The Wood" at the Davenport theatre.

"What position did you say it was?" he asked eagerly. "Is that right? I'm so thrilled. It's the best New Year present I could have had."

"Please Don't Go" is an adaptation by Les Reed and Jackie Rae, from Offenbach's "Tales Of Hoffman," but Donald, who made a fleeting appearance in the charts in July 1960, with "Papa Loves Mama," is content to let Reed and Rae take the credit.

"They've really done a fabulous arrangement," he said. "To my mind, the first consideration is always the song itself.

"Providing you get hold of a number which, at that particular time, captures a wide proportion of the record buyers' ears, you've got a good chance of a hit."

What chance of Donald, now 57 years young, going out on a package tour?

"No chance," he laughed. "After the panto, I'm off to Canada for several TV shows, and then I'm going to Australia for eight weeks of cabaret."

I ventured to ask if he were not a bit old for globetrotting.

"Heavens no," he replied. "I must admit I long to put my feet up more often than I used to, but as long as I can give a good performance, I won't think about retiring.

"I think performers themselves are the first ones to know when they are over the hill. The clever ones get out then, and the others . . ."

Is Donald thinking about a follow-up single yet?

"No, I'm hoping this one will go a lot higher. Why don't you go out and buy a couple of hundred copies? Then, when it's in the Top 10, I'll get lots more television shows.

"Seriously, I'm hoping songwriters will now start offering me songs. It's much easier when you don't have to spend months looking around for suitable material."

Before he hurried away to get dressed up in his Sherwood Forest outfit, Donald asked me to give a mention to Ken Dodd.

"Ken really opened the door for a lot of the balladeers. He broke down the sound barrier with 'Tears.' I think a lot of people have cause to thank Ken for that.

"Oh, and thanks very much for giving me the good news. I'm so delighted."

brunel university students' carnival
(proceeds to international red cross)
8 p.m., FRIDAY, JANUARY 17th, at
THE ROYAL ALBERT HALL (Manager: Frank J. Mundy)
IN CONCERT
GEORGIE FAME
TEN YEARS AFTER * FAMILY
JOHN PEEL
+ PRINCIPAL EDWARDS MAGIC THEATRE
TICKETS 5/-, 10/-, 12/6, 15/-, 17/6, 21/- from Box Office, Royal Albert Hall, Kensington, S.W.7 (01-589 8212), usual agents, or the University (see below).
FRIDAY NIGHT, JANUARY 24/25
(12.30 a.m.-7 a.m.)
LYCEUM, STRAND, W.C.2
midnite rave — part 2
LOVE SCULPTURE * GUN
JOE COCKER * SPENCER DAVIS
AYNSLEY DUNBAR • BAKERLOO BLUES LINE
Compere TONY HALL
Buffet • Licensed Bars till 3 a.m. • Dress anyhow
Tickets 20/- advance (send s.a.e. and money to Brunel University Students' Carnival, Acton, W.3; 01-992 5691), 25/- on night (with S.U. or any club card). Tickets at door not guaranteed.

BROKEN WHEEL SCENE RETFORD, NOTTS.
PRESENTS
SUNDAY, JANUARY 12th. ALL-DAY RAVE
WITH MR. SWEET SOUL FROM THE STATES
JUNIOR WALKER AND THE ALL STARS

A gospel folk-beat-blues evening with—
Cliff Richard & the Settlers
The Royal Albert Hall 7·30pm Jan 15th & 16th
A Concert in aid of refugees, homeless and starving people.
Tickets: 19/6, 14/6, 9/6, 7/6, 3/6 from the Royal Albert Hall and usual agents

MECCA DANCING
LYCEUM BALLROOM
STRAND, W.C.2
EVERY THURSDAY
7·30 – 11·30 p.m. 7'6
THE TIMEBOX
The professional sound

TWO BIG ONES ! !
SUMMERTIME GIRL
Recorded by LOS IBEROS on Decca F22869
MOVIN' IN
Recorded by TOBY TWIRL on Decca F12867
BURLINGTON - PALACE MUSIC GROUP 9 Albert Embankment, London, S.E.1. Reliance 2692 & MALDEN 7507 Sole Selling Agents: Southern Music, 8 Denmark St., London, W.C.2

Published by I.P.C. Magazines Limited, Tower House, Southampton Street, London, W.C.2, at the recommended maximum price shown on the cover. Editorial and Advertisement Offices, 112 Strand, London, W.C.2. Printed in England by QB Newspapers Limited, Colchester, Essex. Registered at the G.P.O. as a newspaper. Sole Agents: Australia and New Zealand, Gordon & Gotch (A/sia) Ltd.; South Africa, Central News Agency Ltd.; Rhodesia, Malawi and Zambia, Kingstons Ltd.; East Africa, Stationery & Office Supplies Ltd. Subscription rate including postage for one year to any part of the world, £2 10s.